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For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded to the Magazines. Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 28fr. or 12. 2s. the year. To other Countries, the postage in addition.

WANTED, THIRTY UNMARRIED YOUNG MEN, to be received into the Training Institution at the Royal Military Asylum, Chelsea, for the purpose of being educated as **SCHOOLMASTERS** to different Regiments of Infantry and Cavalry. The Candidates must be not under 15, nor above 25 years of age, of irreproachable moral character, good constitution, and not of the standard military height. The literary qualifications of Candidates are, that they shall read fluently, write good hands, be conversant with the principles and practice of arithmetic, be well grounded in sacred and profane history, and have received, in other respects, a plain but liberal education. Such persons as desire to share in the advantages thus offered will apply personally, or by letter (under cover, to the Right Honourable the Secretary-at-War), to the Inspector-General of Military Schools, War Office.

ART-UNION OF LONDON; Incorporated by Royal Charter. President—H.R.H. the Duke of Cambridge. The list for the current year is now open. Subscribers will receive for the year a valuable chance of obtaining a work of Art at the distribution, a pair of prints, the 'Last Embrace,' and the 'Neapolitan Wedding,' engraved by Mr. Charles Royle, and Mr. F. A. Heath, respectively, after T. Uwins, R.A., with a set of engravings in outline from seven of the cartoons submitted in competition for the premium of 300l. offered by the Society for an historical picture. 4, Trafalgar-square, Jan. 1, 1847. **GEORGE GODWIN,** Hon. Secs. **LEWIS POOCK,** J. Secs.

PHONOGRAPHIC INSTITUTION. An introductory and explanatory LECTURE on PHONOGRAPHY will be delivered by Mr. BENJ. PITMAN, at the Phonographic Institution, No. 111, Strand, on WEDNESDAY Evening, Feb. 3rd, commencing at 8 o'clock precisely. Admission free only, which includes the use of the Phonographic Institution; of Messrs. Taylor & Walton, Upper Dover-street; Mr. Masters, Aldersgate-street; and at the Depot for the sale of the Phonographic and Phonetic Publications, 1, Queen's Head Passage, Finsbury-square. Terms for the Course of Lessons on Phonography and Phonetic writing, including Private Tuition, 10s. 1s.; Private Classes, 2s. 6d.; Public Classes, 1s. All applications to be made to Messrs. John and Henry Pitman, at the Institution.

MR. CHARLES LUCY'S ATELIER for the study of the LIVING MODEL, &c. &c. is NOW OPEN at his residence, Tudor Lodge, Albert-street, Mornington Crescent. A course of Lectures on ANATOMY, by J. MARSHALL, Esq., will be delivered on six successive Monday Evenings, at 8 o'clock, commencing on February 1st. The Lectures are free only to the Students attending the Classes. Particulars to be had of Mr. Lucy.

CHANGE OF TIME, &c. FOR THE ATELIER OF DRAWING, AND PAINTING FROM THE LIVING MODEL.

MR. JOHN ZEPHANIAH BELL begs to inform Artists, that he has, at the request of several, altered the time of study. The Morning Class will meet from 10 to 12, for three hours, every day, including the Evening Study, by gas-light, begins on Monday, and will be from 7 to 9 o'clock. Terms—Morning Class, 15s. per month, or 84s. per year; Evening Study, 10s. per month, or 60s. per year. The Month is of four weeks, and begins on the week the Student enters. 54, Upper Charlotte-street, Fitzroy-square.

SINGING.—A LADY, formerly a Pupil of the Royal Academy of Music, will be happy to undertake the MUSICAL EDUCATION of a YOUNG LADY or SISTERS residing in London, and to give Lessons in Vocal Music, if forwarded, if addressed to D.O., Mr. Watkins, 308, Oxford-street.

DRAWING.—MR. A. DEACON has the honour of informing the Nobility and Gentry, that he continues to attend in town daily, about 10 o'clock, the highest class of the Pictorial and Figure Drawing, and Sketching from Nature, on the principles explained by him in his public Lectures, and practised in his classes at the Maddox-street Gallery. Terms, 10s. 6d. per Lesson; Class Lesson, One Guinea.—Schools attended. 5, Mortimer-terrace, Kentish Town.

AS RESIDENT OR DAILY GOVERNESS. A Lady, a member of the Free Church of Scotland, wishes to obtain an ENGAGEMENT as DAILY or RESIDENT GOVERNESS, in London or the neighbourhood. She undertakes to carry her own children, and to prepare for the Public Schools, or give of an English education, with French and Music. She has had considerable experience in tuition, and can produce the highest testimonials to her moral and religious principles, skill and assiduity in teaching, manners, and power of conveying the affections of children.—Letters to be addressed to W. W., 3, Regent-place, Regent-square.

PRIVATE PUPILS.—A MARRIED CLERGYMAN, M.A., of Trinity College, Cambridge, of long experience in Tuition, residing in a Midland County, near to a Railway, RECEIVES into his house a limited number of PUPILS, under the age of Fifteen, and he prepares for the Public Schools or Military Establishments, and who are treated in every respect as his own family. References of the highest character. Terms 100 Guineas per Annum, Under Twelve Years of Age, 50 Guineas. Apply by letter for further particulars to the Rev. M.A., No. 31, Stamford-street, Blackfriars, London.

PRIVATE EDUCATION, BEULAH HOUSE, Torquay.—Mrs. HOWELL continues to receive a LIMITED NUMBER OF YOUNG LADIES to the higher class of Board and Education. Her system is essentially domestic, combining the quietness and indulgence of Home with careful and systematic Tuition. The plan of Instruction includes French, German, Italian, Music, Singing and Drawing, with every branch of a sound liberal and refined English Education. Mrs. Howell begs to direct attention to the advantages which the highly favoured climate of Torquay offers to delicate children, to secure the full benefit of which her Pupils Mrs. Howell gives no winter vacation. References of the highest consideration.

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SCHOOL, FAMILY, and CLERICAL AGENCY, Nos. 40, 42, and 44, Soho-square.—Mr. & Mrs. HINTON respectfully inform the Nobility, Gentry, and Principals of Schools, that they have lately REMOVED into suitable Chambers at No. 40, SOHO-SQUARE, next door to the Bazaar, where the business will be conducted as usual. Scholars and Clerical Property transferred, and Schools recommended in England, France, Switzerland, and Germany.—Letters, the only expense to Principals, must be free.

HER MAJESTY'S THEATRE. The following Outline of the Arrangements for the Season 1847 is respectfully submitted to the Patrons of the Opera, and to the Public. It is presented with the confident hope, that the successful exertions made to secure, under circumstances of peculiar difficulty, a Company still more worthy of the first theatre in Europe, and of its distinguished Patrons, will insure the continuation of their support.

ENGAGEMENTS FOR THE OPERA. Mdlle. Jenny Lind, Madame Del Carmen Montenegro, Mdlle. Sanchelli, Mdlle. Fagiani, and Madame Solari, the Contralto Mdlle. Vetti, Mdlle. Maria Saccio, and Madame Castellani.—Sig. Fraschini, the great Tenor of Italy, and the favourite Tenor, Sig. Gardoni; Sig. Supercchi; Sig. F. Lablache; Sig. Bordi; Sig. Girelli; and the Comptroller, the celebrated Herr Staudigl, and Sig. Lablache. In addition to the above, arrangements are pending with Sig. Coletti, of the Italian Opera at Paris.

The celebrated Dr. Felix Mendelssohn-Bartholdy will likewise visit England, and produce an Opera expressly composed for Her Majesty's Theatre; the Libretto, founded on 'The Tempest' of Shakespeare, written by M. Schumann, Mdlle. Jenny Lind, Ferdinand, Sig. Gardoni; Caliban, Herr Staudigl; Prospero, Sig. Lablache.

It is likewise announced, with great satisfaction, that Sig. Verdi, having recovered from his severe illness, has expressly composed for this Theatre a new Opera, of which the plot is founded on the 'Robbers' of Schiller. Rossini's Opera of 'Robert Bruce,' lately produced at the Académie Royale, has also been secured. Mesdames Sanchelli, Sanchelli, and Montenegro; Signori Gardoni, Supercchi, and Fraschini, will appear before Easter. Mdlle. Jenny Lind, whose engagement commences in March and extends until the end of the Season, will appear immediately after Easter.

Director of the Music and Conductor, M. BALFE. In addition to about 100 new songs new to this country, will be produced, and the repertoire will be selected from the chef-d'œuvre of Mozart, Cimarosa, Rossini, Donizetti, Mercadante, Bellini, &c. The strictest attention has been paid to all the details, so that an ensemble may be presented perfect in all its parts. A numerous Orchestra, of the most distinguished talent and power, has been selected from some of the best Orchestras of Europe, combined with former meritorious artists of the establishment.

The Chorus has been chosen with the greatest care from Italy, Germany, and England, and will comprise upwards of Eighty Performers.

ARRANGEMENTS FOR THE BALLET. Mdlle. Carlotta Grisi, Mdlle. Lucile Grahn, and Mdlle. Cerito. In addition to such engagements as have been made with Mdlle. Caroline Rossi (of La Scala, at Milan, and at the Grand Theatre of Italy), who will make her first appearance on the first night of the season in a new Ballet, expressly composed and arranged for her by M. Paul Taglioni, Mdlle. Waudouville, Mdlle. Cerito, Mdlle. Honore; Mdlle. Elise Montfort; Mesdames Thénoud, Julien, Lamoureux, Emilie, Fanny Pascual, and Bertin; and Mdlle. Caroline Bancourt. In consequence of the enthusiastic manner in which this eminent artist was received last season, hopes are entertained that Mdlle. Taglioni may be induced to appear for a limited number of performances. M. St.-Leon, M. D'Or, M. Gosselin, M. Di Mattia, Signor Venzara, M. Gouret, M. Paul Taglioni, and M. Perrot.

Composer of the Ballet Music, Sig. Pugnani. Principal Artist, Mr. Marshall. Maitres de Ballet.—M. Paul Taglioni, M. Gassini (of La Scala), and M. Perrot. Sous Maître de Ballet, M. Gosselin. Répétiteur de la Danse, M. Petit. An original Grand Ballet will be produced, written expressly for Her Majesty's Theatre, by the celebrated Poet Henri Heine, on a subject selected from the old Legends of Germany. A novel and poetical Ballet, for the subject of which the establishment is indebted to the kindness of a noble and distinguished Poet, entitled 'Egeria.' The celebrated Pas de Quatre and Pas des Déeses will be revived; and an entirely new Divertissement, introducing another Grand Pas by M. Perrot, and a new and beautiful Pas de Quatre of the Pas des Déeses and Pas de Quatre, will present a novel feature of striking originality, and will combine the talent of all, to be entitled 'La Constellation.' The Subscription will consist of the same number of nights as last Season.

THE THEATRE will open in the middle of the season, and will be produced for the first time at Her Majesty's Theatre, Donizetti's admired Opera of 'La Favorita,' in which Sig. Gardoni and Sig. Supercchi will make their first appearance in this country; and an entirely new Ballet, by M. Paul Taglioni, in which Mdlle. Caroline Rossi will appear.

CARVINGS IN WOOD. The unrivalled perfection at length attained by the Patent process of Carving, enables its Proprietors to offer to the Public, at an extremely reduced price, every possible variety of Carved Wood for external and internal ornamentation—thus substituting the genuine material for those numerous imitations which have invariably been found grossly unsatisfactory. Moldings and Carvings of all kinds are thus supplied, adapted for Church or Library Fitting, and other Picture Frames, Chimney-pieces, and every description of Gothic or Elizabethan Furniture. Specimens may be seen and Drawings obtained at the Patent Wood Carving Office, 444, West Strand, or at the Works, Banching-road, Thames-bank.

COINS of the ROMAN EMPERORS.—A short HISTORY of the ANCIENT ROMAN EMPERORS, with the heads of their COINS bearing Portraits, is just published by PETER WHELAN, Dealer in Ancient and Modern Coins, Medals, &c. 46, Strand, London; price 1s.; post free, 1s. 3d., including his General Catalogue of Coins and Medals on sale. Assorted of the French Revolution for (from 1s. 6d. to 5 livers), &c. each; Brass Coins of many of the Roman Emperors, Domitianus, Antoninus, &c. 1s. each; Silver Coins of Vespasianus, Domitianus, Trajan, the Antonines, Severus, Gordianus Plus, Philipus, &c. 2s., 3s., 6d., and 5s. each, fine. Families of William the Conqueror, 2s. 6d. and 3s. each, fine; ditto of Henry II. and III. 2s. and 3d.; ditto of the Edwards, 1s. 6d. and 2s.; of the Henrys and Edwards, 3s. and 3s. 6d., all fine; Coins of Edward the Confessor, Canute, &c. from 5s. Coins, &c. sent by post, bought, sold, exchanged, valued, catalogued, &c. Persons having Collections advised as to the best means of disposal, &c. N.B. A few fine Bronze Medals of Nelson, Wellington, &c. on sale.

Sales by Auction. Fossil Remains and Recent Objects of Natural History, &c.

Messrs. J. C. & S. STEVENS will SELL by AUCTION, at their Great Room, 38, King-street, Covent-garden, on THURSDAY, 4th of February, at 12 o'clock.

AN Interesting COLLECTION of FOSSIL REMAINS of the MASTODON, Megatherium, Elephant, &c., comprising many fine Teeth, portions of Jaw, an immense Tusk, and gigantic Bones, principally from the vicinity of San Felipe, on the Brazos River, in Texas; also a large quantity of Prof. Carpenter in the American Journal of Science and the Arts, for March 1846.—Also a few other objects of Natural History, comprising Reptiles from Singapore, Minerals and Shells, a quantity of Chinese Bowls and Arrows, sets of Lacquered Coffee Tables, Carving in Ivory, Feather Fans, Mahogany Cabinet, and various other objects.

May be viewed the day prior and morning of sale, and Catalogue had at the Room.

TO ENTOMOLOGISTS. Messrs. J. C. & S. STEVENS will SELL by AUCTION, at their Great Room, 38, King-street, Covent-garden, on FRIDAY, Feb. 12th, at 12 o'clock.

THE COLLECTION of INSECTS, formed by the late Col. Whittell whilst residing in India, containing many rare and interesting species, and a large collection from Java and Africa, including several rare Goliaths; Books on Entomology; four well-made Corked and Glazed Mahogany Cabinets; and a few Bird skins from New Holland, &c. &c.

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SMALL LIBRARY FROM FLORENCE. By Messrs. CHRISTIE & MANSON, at their Great Room, 8, King-street, St. James's-square, on TUESDAY, February 9th, at 1 o'clock precisely.

A PORTION of the LIBRARY formed by the late CHEVALIER FRANCESCO DONI, Canon of St. Lorenzo at Florence. They consist chiefly of the Works of the Early Fathers, and Standard Works of Catholic Divinity; among which are those of Eusebius, Augustin, Clement, Tertullian, Cyprian, Justin, Chrysostom, Ambrose, Basil, Athanasius, Gregory Magnus, Epiphanius, Cajetan, T. Aquinas, Budeus, Dion Cassius, Lippinus, Polybius, Casaubon, Meursius, Montfaucon, Tillamont, Fleury, Duquet, Bousquet, and Greek and Roman Classics.—May be viewed on Monday preceding, and Catalogue had.

THE COLLECTION of PICTURES of the LATE WM. MILLER, ESQ. OF OLEWORTH PARK. By Messrs. CHRISTIE & MANSON, at their Great Room, King-street, St. James's-square, on SATURDAY, February 17th, at 1 o'clock precisely.

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THE PICTURES of the RIGHT HON. SIR BROOK TAYLOR, DECEASED. Messrs. CHRISTIE & MANSON respectfully give notice, that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, in the month of March (by order of the Executors),

THE Collection of ITALIAN, FRENCH, FLEMISH, and DUTCH PICTURES, of the Right Hon. Sir BROOK TAYLOR, deceased, and removed from his Mansion in Eaton-place.

Further notice will be given.

IMPORTANT SALE of BOOKS at BERLIN.

TO BE SOLD, on the 6th of April next, the extensive LIBRARY of Professor Ch. L. IDELER, D. Astronomer Royal, Member of the Academies of Berlin, Paris, &c. &c. The collection comprises many rare and valuable Works in the ORIENTAL, GREEK, and LATIN LANGUAGES, besides a choice selection on ASTRONOMY, MATHEMATICS, HISTORY, and GEOGRAPHY, &c. &c. Catalogues will be ready shortly, to be obtained, and commissions received by H. Baillière, 219, Regent-street.

THREE TON WEIGHT of PRINTING TYPE, BOOKS, &c. Mr. L. A. LEWIS will SELL, at his House, on FRIDAY, Feb. 5 and SATURDAY, 6th.

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In an article on the law of copyright, in *Douglas Jerrold's Weekly Newspaper*, the following allusion is
 made to the evidence produced in the recent trial in the Jury Court of Scotland, in which the proprietors
 of the Encyclopædia Britannica were called upon to vindicate their right to the Dissertation of the late
 Dugald Stewart:—

"During the trial, the magnitude of the expenses of this truly national work, the 'Encyclopædia Britannica,' seventh
 edition, in 21 volumes, quarto, was shown, and it was proved to have been no less a sum than 125,667l. 9s. 3d.—a sum
 which, when considered as the venture of two private individuals, is truly creditable to our native enterprise and energy.
 This amount of course includes every item of expenditure, among which the following are the most important:—

Contributions and Editing	£22,590	2	11
Printing	18,610	1	4
Stereotyping	3,317	5	8
Paper	27,854	15	7
Bookbinding	12,739	12	2
Engraving and Plate Printing	11,777	18	1

For the contribution of the Dissertation in dispute, Dugald Stewart received from the firm of Constable & Co. 1,600l., and
 for the accompanying Dissertations by Sir James Mackintosh and Sir John Leslie, the present proprietors of the Encyclo-
 pædia paid 1,630l. The cost of Professor Playfair's Dissertation is not precisely stated, but if paid for at the same rate as
 Sir John Leslie's, it could not fall short of 500l. For editing the volume the sum of 320l. was paid, bringing up the total
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This—the germ of the new-born social science—is a fresh truth brought into our system of civilization. Until a very recent period in the world's history, the masses have been strangely regarded as an element of little importance in the composition of society. To the broad base of the pyramid has been denied its dynamical value. Who ever thought of the people, in old times—save at intervals, and as a disturbing force; a power that might make violent disruption of the elaborate system of civilization reposing on it, unless crushed down to its Atlas' office by a sufficient superincumbent weight? The destiny of the multitude was to bear without murmuring—and to labour rather than to live. A wise and happy change has come over the spirit of that dream. We have outlived the belief, once all but universal, that man could hold a property in man—or a right to the monopoly of his labour. Not only the thinkers of the world, but the broad, practical, commercial mind of England, have begun to understand the moral significance of such statistical facts as the following—taken as a mere sample of the lore which has been locked up for ages. There are 1,300,000 horses in England,—each of which consumes the produce of as much land as would feed eight men. The amount of this produce is equal to the support of more than ten millions of adults—a number larger than the grown-up population of Great Britain and Ireland of both sexes. All these horses are well housed and fed, in return for their labour; whilst of their human rival in toil, myriads have been left by political economy to moral and physical starvation. But a new belief, as we have said, has arisen amongst us; and earnest efforts are making to bear witness to the better faith by outward, tangible results. Hence have we parks for the people—baths and washhouses for the people—model dwelling and lodging houses, sanitary regulations, an education, a literature—all for the people. The new vocabulary which social facts like these demands would have been rank political blasphemy in the ears of "the fine old English gentleman" of only half a century ago. In the world that adopts such a neology the "wisdom of our ancestors" is a dead letter;—and

"wise saws" that made the intellectual spoon-meat of the youth even of the living generation are receiving before their eyes the correction (not confirmation) of "modern instances."

In a word, then, the physical and mental condition of the body of the people are occupying a large share of public attention at this moment; and various sanitary and educational measures are likely to be brought under the consideration of Parliament during the present session. It was time that the country should find leisure for the examination of its social problems. The vast tide of misery and crime is rolling on. The war in the very heart of society—that worst of all wars, the civil and implacable hostility between law and crime—abates not. The utmost efforts of coercive power are scarcely sufficient to sustain the conflict. Where science has not put down ignorance, law has failed to cancel vice. We have evoked new and unparalleled forces. We have increased our productive capacity enormously. The merely scientific power of Great Britain is equivalent to the labour of six hundred millions of adults. The produce of each unaided labourer is equal to the support of three men. Yet of those, whose only lot is toil from birth to death, thousands are at the starving point! The annual income of England and Wales is nearly two hundred millions; yet, with our time-saving and money-making machinery and all our great educational institutions, there are more than forty in each hundred of the population who cannot read!

The system that had such results was not more false than it was dangerous. No rank or position can emancipate from the contagion of social evils. He who mixes with, or breathes the atmosphere resired by, his fellow-men, must share in the penalty of their condition if it be evil. The lordly dwellers in Belgravia must inhale the tainted air of Westminster—St. James's tremble at the reckless vice and violence of St. Giles's. This is the all-righteous law that binds man to his fellow-man—that makes the educated and the powerful responsible for the ignorant and the poor.

Two principal phases of reform occupy the attention of those who are especially devoting themselves to the amelioration of the condition of the people—the sanitary and the educational. The documents placed at the head of this article discuss and develop various plans in furtherance of these objects. The Report of the Health of Towns Association on Lord Lincoln's Sewerage, Drainage, &c. Bill is a clear exposition of the purposes to be attained by parliamentary legislation on sanitary arrangements—of the means by which those objects may be best secured—and of the important omissions in the bill that neutralize the advantages intended by its enactment. As on this subject there is no large amount of valuable experience in the legislation of the past to guide the legal draftsman, it is but prudent in any minister contemplating such a measure to consult freely with those who have made an especial study of the matter. The Report before us contains important material from which to construct efficient remedial measures. It deals with the whole question, socially and scientifically. The absolute duty—nay, selfish necessity—of all who reside in towns joining to promote sanitary reforms is forcibly urged. It is shown that the contagion which the neglect of these generates taints the general air. There is no escape from it. If one portion of the atmosphere become impregnated with poisonous effluvia the whole is speedily vitiated.

Wherever animal and vegetable substances are undergoing the process of decomposition, poisonous

matters are evolved which, mixing with the air, corrupt it, and render it injurious to health and fatal to life. But wherever human beings live together in communities, these large masses of animal and vegetable substances, the refuse of food and of other matters essential to human existence, must necessarily be always decomposing. If provision is not made for the immediate removal of these poisons, they are carried by the air inspired to the air-cells of the lungs, the thin delicate membrane of which they pierce,* and thus pass directly into the current of the circulation. It has been shown that by the natural and ordinary flow of this current, three distinct and fresh portions of these poisons must necessarily be transmitted to every nook and corner of the system in every eight minutes of time. The consequences are sometimes death within the space of a few hours, or even minutes; at other times a progressive and rapid, or a progressive but slow deterioration and corruption of the whole mass of the blood; a consequent disorganisation of the solid structures of the body, and the excitement of those violent commotions of the system which constitute fevers, cholera, dysenteries, and other mortal epidemics."

This Report demands the serious attention of people and Parliament. It deals in a body of facts which are open to every man's testing—and reasonings from whose conclusions there is no escape. They are put together by a body of earnest and intelligent men as an argument which should make instant reform inevitable at any cost. The time has come for active measures; and representatives of large towns cannot better prepare themselves for the discharge of the most important function which the times commit to them than by a careful examination of this document.

The hideous abuse of the metropolitan graveyards is another matter intimately connected with the preservation of public health and morals. This subject of the internment of the dead demands, too, the instant and peremptory interference of Parliament. It is one which has been often enforced in our columns; and our readers know the part which Mr. Walker has had in compelling the public mind to an acquaintance with the horrors of the argument. A single passage from this new tract of his may be useful to revive their zeal for a reform which, if the public be earnest, there is good hope may now be at hand:—

"Burial places, long overcharged with dead, are yet in full operation. Individuals, totally disregarding the health of the public, bury, or pretend to bury, the dead in places utterly incapable of containing the numbers entrusted to their charge, amounting, in some burying-grounds, to thirty on a Sunday alone. The mortality of the Metropolis, at the present computation of 52,000 annually, will in five years be 260,000. The lowest possible period that should be allowed for the destruction of the human body in graves would be five years. An acre of ground contains 43,560 square feet. If we divide this by 32, the number of square feet required for a single adult interment, we shall have 1,361 as the number of spaces left for graves in an acre of ground. If the burying-grounds in London, some of which have been in use for centuries, contain only 80 acres, portions of which have been pre-occupied by monuments, tombs, headstones, and otherwise, this space would receive and give burial to nearly 109,000 bodies,—a calculation which would leave during any given five years, the mortality, as above stated, being 52,000 per annum, 151,000 bodies to be disposed of, or, in other words, uninterred! It is thus demonstrated that bodies have been placed in spaces utterly inadequate to contain them; hence has resulted a shocking state of things,—the mutilation of bodies, the destruction of their coffins, with a host of immoral consequences and injurious results."

Political economy, like all the sciences affecting the social condition of men, has been a study too much neglected. The 'Outlines' is an attempt to produce an elementary book

* Philosophy of Health, vol. ii. p. 43, § 366, et seq.

for the use of the higher class of schools, in which the doctrines of political economy shall be systematically expounded. It is written in a pleasing style—adapted to the capacity of boys. Such elementary books are much needed in our schools, where far too little of actual life—the real world—is taught. The laws of the science are not yet, however, so accurately determined as to admit of complete harmony and system. Its dogmas must be received with caution and its premises rigorously scrutinized. The results taught by the charlatans of the science have tended to discredit it with many:—for, as with all other sciences involving duties or views of life, men use it to sustain the several opinions and practices to which they had a previous leaning. They reason from its conclusions in their own defence; and too many of its primary errors are merely postulated to permit its use inductively as an instrument of discovery or demonstration. As the ground of its admitted axioms enlarges, however, the field of error becomes narrowed:—and, as of all other important matters so of this, the truth can only be found by its being sought and sifted.

The Statesmen of America in 1846. By Sarah Mytton Maury. Longman & Co.

'The Statesmen of America' may be a satire on the "love of approbation" which has been described as somewhat morbidly tormenting to Brother Jonathan—or "a retort courteous" on Mr. Willis and Miss Sedgwick, for their "pencilings"; but the satire is too deep, and the courtesy too fine, for common perception. For ourselves, we detect in these oracular pages no other spirit than that of active, noisy, self-complacent Folly!

We shall content ourselves with a brief gleanings. As much in the way of quotation as will expose the folly cannot be otherwise than racy to our readers: but a large administration of the folly itself would be an intolerable abuse of our command over their time. By way of prelude, it will suffice to say that Mrs. Maury—who has been already in America to clear her ground—seems about to leave her home at Liscard in Cheshire, and the ministry of her "neighbour, friend, and relative," the Rev. John Tobin, to "locate herself and party" in the United States; and that, meanwhile, she publishes some sketches of the great men of her Land of Promise, in proof that they be all Gamaliels, worthy of her patronage and companionship, excepting the Abolitionists. "Every American is," according to her, "a thinking being." Most of them are "elegant"—"bewitching"—"quite graceful"—persons whose behaviour in church is a treat, (for Mrs. Maury followed some of her heroes to the house of God to see how they acquitted themselves there!) Those who meditate the emancipation of the Negro, on the other hand, are "fanatic"—"vain-glorious"—"hollow"—incapable of measuring the vast philanthropy and superhuman self-sacrifice of the Planter. The book is, in fact, a sort of advertisement of Mrs. Maury herself and those whom she desires to propitiate. So much is clear—though the terms of the advertisement are something of a puzzle. Let us give the lady's account of herself;—the Honourable Samuel D. Hubbard being foil for the occasion:—

"He is a Puritan.—I am a Puseyite;—he is a frequenter of the Meeting House,—I worship in Cathedrals;—he respects the Independent Preacher,—at home I recognize the Hierarchy of the Church of England; while in America I have fallen in love with the virtues and good works of the Jesuit Fathers;—he is a Whig,—I am an ultra Democrat;—he is a strict Protectionist,—I am a Free Trader;—he abhors Slavery,—I hold it but a name;—he condemns dan-

ing,—I hop about like a French Grandmother;—he is quite natural,—I am quite artificial;—he despises the pomps and vanities,—while I, alas! am their loving, faithful votary."

If our friends in America can make out the sort of thing which the above announcement of character describes, the transatlantic imagination has a larger faculty for the combining of incompatibilities and reconciling of contradictions than should be looked for amongst ourselves. Half mystified by such a revelation of the inner woman, we are not sorry that Mrs. Maury is about to emigrate. An ultra-democratic, free-trading, slave-loving, Jesuit-enamoured, Puseyite, vanity-vowed, artificial, dancing French grandmother is a unity quite beyond our English comprehension. We have a half-idea that Mrs. Maury does not quite comprehend it herself;—but if she do, "the smartest nation in all creation" is the only fit one for her to dwell amongst; and, as Dr. Johnson said on an occasion much less provocative, "an island is too small for her."

That the introduction of a complex personification like Mrs. Maury to the President of the United States should be attended by some circumstances of singularity, is not surprising:—and we are first struck by observing that the lady seems to have been the person who did the honours on the occasion. She presented herself to the President *without even mentioning her name*; but Mr. Polk understood, by instinct apparently, her position—and his own. He shook her cordially by the hand:—and then she put her son forward, politely expressing a "hope that she should see the President again." She saw things at the White House, however, which surprised her; and seems to have been principally struck with the circumstance of finding the President and his friends to be decently well-behaved people. She has been in "all sorts of crowds," she says, "in England and France—at theatres, operas, churches, balls, routs, elections, and ceremonies of various kinds;" but at none of these places were the people more "orderly, respectful, patient and well-mannered" than the Americans at the levee of the chief magistrate! An American court she thinks quite equal in "manners" to an English mob. A less eccentric writer might have paid the country which she sought to flatter the compliment of comparing the reception-room of its supreme authority, who represents the majesty of the Republic, with that of Queen Victoria—in matters, at least, which should be common to the two.

The "French-grandmother" grace of our pleasant authoress—and her burning desire to talk politics, and arrange the tariffs, the Oregon question, &c.—met with their reward. She was talked of (she tells us) as a *spy of Sir Robert Peel's*! Is there anything more delicious than this in 'The Barnabys in America'?—The ladies of Washington gave her a dinner.—Mr. Hannegan, of Indiana, treasures a glove which Mrs. Maury threw at him, in a fit of enthusiastic rapture at one of his speeches!—She made up a coolness between Mr. Ingersoll, "her guardian" (as she trippingly calls him), and Mr. Pakenham.—She promised Mr. Buchanan to see justice done to the Wise Men of the West: and she has "gone and done it," with a vengeance!

Her manner of "judification" is as follows.—The Hon. William H. Haywood is "an admirable specimen, among many, of that Chesterfield refinement and tact which are so frequently supposed by Europeans to have as yet no existence in America."—"The American forehead is almost always well-formed, and that of Mr. Lawrence particularly well"—*first chop*, Sam Slick would say!—Mr. Benton's "neck and chest are of very large proportions." Mr. Van Buren's conversation is "like a

strain of varied music, now grave, now gay, now learned, now simple; generally new and original, but sometimes blending in its harmonies the chords of other minstrels,"—magical, in short.—When she revisits America, Mrs. Maury means to "ask permission" of the Hon. R. C. Winthrop "to try how becomingly he would look in a starched lace ruffle such as adorns the neck of the Pilgrim Governor"—with an eye to *tableaux* on Thanksgiving Day!—The Hon. Roger B. Taney seems entirely free from prejudice!—The Hon. T. M. Lean always bowed to the English lady, with the French-grandmotherstep from the bench!—The Hon. D. Webster "once complimented" her "on her good taste and devotion to the law."—The Hon. John Quincy Adams thinks little of the Venus de Medicis! The Hon. C. J. Ingersoll (like the S. S. of the Streatham coterie) weeps with small invitation; and Mrs. Maury "has sometimes invented a pathetic story, that she might see" it.—She has also seen "men of firm and manly minds weep at the recollection of Mr. Clay's defeat"; and she drew something like a tear from the Hon. J. C. Calhoun, by retailing to him the praises of "Mr. Crittenden, Mr. Winthrop, Mr. Benton," and Him of the Glove, "Mr. Hannegan."—The Hon. Henry Clay complained to her that the melody "of his voice was changed," and "his music gone"!—and in church he had "almost always in his hand a full-blown rose with a short stem, and frequently addressed himself to its perfumed cup!"

But enough. This strange book will disappoint no collector of human absurdities, be his museum ever so richly stocked. The tone of every page reminds us of nothing so much as of the Munchausen in (we think) one of poor Haynes Bayly's stories. Running riot through the luxuries of a May-Fair mansion, he mounted to the dormitories; "each of which," he declared, "had its bath, and each bath its three cocks—one for hot and one for cold water." "And the third, Tom?" asked a listener. "Why, the third," replied Tom, after a moment's pause, "That's for Eau de Cologne!" Mrs. Maury announces the opinions of "an Englishwoman on America." We hope she will not fail (somewhere about April Day) in performing the promised entertainment.

Molière, and the French Classical Drama. By Madame Blaz de Bury. Cox.

THE question how far the Shakspearian drama is Christian has already been amply discussed. Here we have (in one of Mr. Knight's shilling series—now passed into the hands of Mr. Cox) the same inquiry suggested as to Molière. The Jansenist Baillet, in his 'Jugemens des Savants,' says of the great French comic writer—"M. Molière is one of the most dangerous enemies that the world or this age has raised up against Christianity and the Church." It was, doubtless, his 'Tartuffe' which called down this sweeping condemnation. The condemnation itself Madame de Bury denounces justly, as "one of those erroneous opinions which violent religious party-spirit may lead a sectarian to adopt, but it is as far from the truth as it would be to say that Molière was a follower of the doctrines of Loyola." How long will it be ere bigoted writers shall learn that the faith and moral system implied in the highest literary works are always of an ideal character, and compose a standard which, by comparison, dwarfs at all times the actual state of manners and belief?

Molière, like other men of genius, met with much opposition in his early youth: to which, in fact, the name he is known by bears evidence—for his patronymic was Poquelin; and he changed it, it is suggested, because of the

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aversion manifested by his parents to his histrionic propensities. It is not our intention to trace the poet's life. It was not until the age of thirty-one that he had surmounted the struggles of his outset. The earliest of his extant pieces, the 'Etourdi,' was produced in 1663 at Lyons. Here the gay Trouvère Dassoucy became acquainted with him and his troop:—

"A short time afterwards the poor wandering minstrel had good reason to thank fortune for this chance; for having been fleeced at a gambling-house at Arignon of every farthing he possessed, and of the very clothes upon his back, he had recourse to his friends the players, then sojourning in the Papal city upon their road to Pézénas. 'With Molière, to appreciate, and the Béjarts to befriended me,' writes the Troubadour, 'in spite of fortune, the plundering Jews, and the devil himself, I became richer and happier than ever, for my generous hosts treated me rather as a brother than even as a friend.' Dassoucy spent the entire winter with the jovial troop, and accompanied them to Pézénas, where he describes himself as being 'as much at home as in his own house.' 'I never,' adds he, 'beheld such kindness of heart, frankness, and integrity, as amongst these excellent persons, well fitted of a truth to be in real life the rich and princely personages they represent upon the stage.'"

"When Molière came to Paris," says Madame Blaz de Bury,

"it was with no exalted notion of himself or his productions: on the contrary, his modesty was equal to his talent, and his diffidence of his own merit was carried to exaggeration. 'I cannot comprehend,' would he say to his actors, 'how clever people can take any pleasure in the pieces I offer to them. I know full well that were I in their places I should take none.' His company with some little difficulty quieted his unjust apprehensions; and on the 3rd of November, 1658, Molière began with the 'Etourdi' the series of those performances which, uninterrupted during so many years, were to be the pride and delight of the Parisian world. The 'Dépit Amoureux' followed in December, and in 1659 the 'Précieuses Ridicules' established the incontestable right of their author to immortal fame. At first this piece was only played once in the four-and-twenty hours, but the next day it was found necessary to give it twice within the same period; and this practice continued during the four months following."

Many of Molière's performances were the result of particular suggestions; but in no case need we suppose that he copied his model literally. His 'Sganarelle,' which was produced in 1660, was supposed to have represented a certain unfortunate citizen of Paris who was kept in a constant state of alarm by the beauty and jocular humour of his wife. Imagining that Molière had taken him for the original of this new character, the husband declared to a friend, on leaving the theatre, that he would apply to the police for redress. "Dear sir," exclaimed the latter, "if it were so, only think how considerate Molière has been; for after all he has painted you as more frightened than hurt." The fact, however, is that although Molière may have made use of temporary suggestions, the subjects of his different works preoccupied him a considerable time before their actual production. He is even believed to have been a slow writer:—

"This," says Madame de Bury, "is essentially true of the 'Misanthrope,' the idea and plan of which is to be traced not only in a slight degree in the 'Impromptu de Versailles,' but almost entire in 'Don Garcie de Navarre.' The latter play was produced in the beginning of 1661, but without any success; and to silence his enemies, whom this failure had rejoiced, Molière was obliged, in the summer of the same year, to have recourse to the 'Ecole des Maris' and to the 'Fâcheux,' which followed one another at the distance of six weeks. On the 12th of July the first of these was given at Vaux, the residence of the unfortunate Fouquet, in the presence of the Queen of England, of Monsieur, the brother of Louis XIV., and of his young bride, Henrietta of England. A

month later, on the 17th of August, the comedy of the 'Fâcheux' formed one of the principal attractions of the last fête given by the doomed favourite to his inexorable master. Everything connected with the bygone splendours of the monarchical days of France is so interesting that we hope our readers will excuse a slight digression in favour of the financial Mæcenas, who, from having counted among his dependents Pellisson as his head clerk, Le Nôtre as his landscape-gardener, Le Brun as his house-painter, Molière as his stage-manager, and La Fontaine as his poet laureate, was reduced, during the last twenty years of his life, to seek for consolation in his own solitary musings within the walls of Pignerol. After Mazarin's death the Superintendent of Finance cast an ambitious eye upon the Prime-Ministry; and, hoping that his immense fortune might form a title to this supreme distinction, he determined to set off before the eyes of Louis XIV. in the most striking manner the resources of that fortune. Molière was told to compose a piece in which numerous and varied divertissements were to call forth the assistance of every different art. Beauchamp had the direction of them; Le Brun interrupted his famous Alexandrian Victories to paint the decorations; Torelli undertook the office of scene-shifter, and Pellisson acquitted himself most elegantly of the prologue. The presence of the King added an immense lustre to the fête, honoured also by Monsieur, Madame, and the Queen-Mother, and which her pregnancy alone prevented Queen Marie-Thérèse from attending. * * *

The death of Mazarin seemed to Fouquet to open a new era to his ambition. Hitherto he had met with no resistance from either man or woman: poets, grand seigneurs, and the fairest of the court beauties, had all equally taught him to look upon himself as invincible. The virtue and the pride of an inexperienced girl put an end to this long line of insolent successes. Louise de la Vallière had been named maid of honour to Madame, the sister-in-law to the King, and from her modesty, gentleness, and shy demeanour, remained obscure and unknown in the midst of Louis's brilliant court. These very qualities perhaps, so uncommon in the ladies of those days, and her graceful elegance, found favour for Mademoiselle de la Vallière in the eyes of the Superintendent Fouquet. The extreme coldness with which she received his advances astonished as much as it annoyed him, and, with true financial taste and breeding, he commissioned Madame du Plessis Bellière to offer to the youthful fair one a couple of hundred thousand francs as the price of her honour. A second and still more disdainful refusal having met this infamous proposition, the superintendent suspected a cause, of which he was not long in discovering the positive existence. The mutual affection of Louis XIV. and Mademoiselle de la Vallière was soon revealed by his spies to the watchful Fouquet; and one day meeting the maid of honour in the ante-chamber of her royal mistress, he could not resist the desire of telling her he could account now for her refusal of his offers, as he was aware of the object of her attachment. Twelve hours had not elapsed ere the king was acquainted with the whole history, and the ruin of Fouquet was resolved. So great was his jealous rage that he could scarcely be persuaded to dissemble a short time with a man whose wealth and power had secured to him unnumbered adherents. Louis was full of his vengeful projects when the superintendent solicited from him the honour of receiving him and the court at Vaux. The king accepted, and the splendour of the very reception he met with only served to exasperate him still more. But one circumstance above all had nearly made him forget the part he had imposed upon himself: in the private cabinet of the superintendent the first object that met his view was a portrait of Louise de la Vallière! Enraged beyond all bearing, the first impulse of the king was to have Fouquet instantaneously arrested. 'What!' exclaimed the queen-mother, Anne of Austria, 'in the midst of an entertainment you have accepted from him?' These words brought Louis to his senses, and he consented to defer his vengeance; but Fouquet was apprised of his danger in the midst of the fête, by a note from Madame du Plessis Bellière, and it was with the certainty of his approaching fate before his eyes, that he led the way to the theatre, and smilingly listened to Pellisson's prologue, which represents Louis as,—

Young, generous, wise, victorious, brave, august,
Severe as kindly, powerful as he's just,
Ruling his passions as he rules the state!

Louis XIV. however, notwithstanding his anger, retained sufficient empire over himself not only to listen to Molière's piece, but to say to him after it was finished, 'There goes an original,' pointing out M. de Soyecourt, the *grand veneur*, 'whom you have omitted to copy.' This hint was enough for the poet; in four and twenty hours the famous scene of the *Chasseur* was complete, and the king, says Ménage, who recounts this anecdote, 'had the satisfaction, at the first representation of this comedy at Fontainebleau, on the 27th of the same month, of seeing added to it the scene his majesty had had the goodness to suggest.'

Of Molière's independence of character our authoress takes more than one occasion to speak. The following is an example:—

"The 'Fâcheux' gives us another opportunity of admiring the position which, even in this early stage of his fame, Molière had assumed with regard to the king. Flattered, feared, courted, as was Louis XIV., treated like a demigod, approached only as should be approached a being of a superior order, it is quite delightful to see the independent manner in which, relying on his personal value, on his own consciousness of merit, Molière addresses *le plus grand roi du monde*. Can anything be more off-hand than the following:—'Sire,' says the poet in his dedication, 'I am myself about to add another scene to the comedy, for no *fâcheux* is more insupportable than the man who dedicates a book. Your majesty knows more on this subject than any one in your kingdom; and to-day is not the first time that you have been exposed to the storm of dedicatory epistles.' The tone is almost that of an equal, and shows what we shall later have occasion to prove—that Molière was aware of how necessary he was to the king."

Madame Blaz de Bury tells the story of Molière's passion for Mdlle. Duparc and his *liaison* with Mdlle. de Brie in the approved style of romance. His marriage with Armande Béjart was unhappy—and could not well have been otherwise. Molière's love was a passion intense enough while it lasted—but it wanted fidelity. His misfortune was only the legitimate reaction on his own misconduct. With Chapelle, we may pity him;—but we cannot defend him.

It was during his temporary separation from his intriguing wife that Molière wrote his best plays.—We have alluded to the opposition to which his 'Tartuffe' was subjected;—his 'Don Juan' brought him similar annoyance:—

"A violent and libellous pamphlet, entitled 'Observations sur le Festin de Pierre,' signed by a lawyer named de Rochemont, followed the first performances of this play; and its author threatened France with every plague and every misery, with deluge, pest, famine, and war, if the wisdom of the king did not quickly put a stop to the infernal productions of such an *impious monster*, of such an *incarnate fiend* (these are a few of his expressions), as Molière. This affords us another occasion for remarking how very much Louis XIV. held to the poet, and how profoundly he appreciated the services he could render to the crown. In answer to Montfleury's calumnies, he stands godfather to Molière's child; to confound the insolence of his courtiers, he divides his repast with the comedian they despised; and, not yet venturing openly to oppose the religious party, he, whilst forbidding the 'Tartuffe,' and allowing the 'Festin de Pierre' to be withdrawn, attaches openly the company of the Palais Royal to his person, gives to them the title of Comédiens du Roi, and to Molière a pension of 7,000 livres. Towards the same period, too, the great dramatist had occasion to apply to the monarch for another, and, perhaps, considering the prejudices of the times, a still greater favour, which was also granted. A great number of regiments, such as the Mousquetaires, the Gardes du Corps, the Gendarmes, and the Chevaux Légers, had the privilege of entering the theatre gratis, by which means the pit was often full when the treasurer's hands were empty. Molière begged for a reform in this part of the administration, and an order was immediately issued, forcing the officers of all regiments to pay for their places. This was not effected without considerable difficulty, and

even some bloodshed. The porter of the theatre offered a stout resistance to the refractory group whom he saw determined to force their entry into the house upon the old conditions; but he paid for this with his life, and a hundred swords pierced him through and through at the same moment. The intention seems at first to have been to inflict the same punishment upon the actors, but the presence of mind of the younger Béjart saved them: dressed for his part, that of a very old man, he rushed upon the stage, exclaiming, 'Spare at least a poor tottering wretch of past eighty, who can scarcely have more than a few days to live!' Courageous and calm as he always showed himself in every difficult position, Molière then came forward and harangued the assembly, representing to them the danger of disobeying the king's express orders. The justice of his words was directly felt, and the formidable troop quietly retired from the theatre, leaving behind them the utmost consternation. After this scene the greater part of the frightened company was of opinion that a revocation of the late order should now be prayed for, and that their privileges should be restored to the officers; but Molière would not listen to this, and said that what the king had deigned to grant to them they ought to be but too proud to maintain. The next day Louis XIV. sent to the heads of the different household companies to order all the officers to be put under arrest, in order that the authors of the disturbance might be discovered. Molière, fearing that severity on the part of the king might only produce still further irritation, went himself to the assembled commanding-officers, and spoke to them on the subject of his grievances after such a manner that every man came over to his side. 'It was not,' said he, 'his intention, or that of any of his actors, that persons forming a part of his majesty's household should be prevented from attending the theatre gratis, but merely to exclude those who took advantage of the military uniform to introduce themselves into the pit without having paid their places. There were many such,' concluded he; 'and he did not think that gentlemen of the standing and character of the king's guards could hold so much to the privilege of witnessing the *spectacle* for nothing as to shed blood in its defence; it was a privilege better applicable to poor authors, and those who, not possessing fifteen sous to pay their place, were reduced to see the performances by charity, if he might so express himself.' This speech had the desired effect. The household companies gave up the contest, and ever after paid for their entry to the performances of the Troupe du Roi; although, in 1673, the same disturbance took place at the Hôtel de Bourgogne, and rendered necessary the same regulations in regard to that theatre."

There are in this volume many lively anecdotes connected with the *réunions* held at Boileau's house. Molière's own conversation was remarkably erudite and witty. The great Condé is said to have—

"sacrificed every other occupation to an hour's conversation with the poet. 'Molière,' said the prince to him one day, 'I perhaps send for you too often. I fear I disturb you in the midst of your compositions. I will therefore send for you no more, but whenever you are at leisure come to me; give your name to a valet de chambre, and I will leave everything to be with you.' In truth, after this, the prince sent away every one when Molière came, and they remained often closeted together for three and four hours at a time. 'I am never tired when Molière is here,' would he say; he is incomparable; his erudition and his intelligence are inexhaustible.' When the poet died, no one regretted him more than this great warrior, and his regret even made him commit a piece of brutal unpoliteness towards a poor abbé who presented him with an epitaph he had written on Molière. 'Would to God, Sir,' exclaimed Monsieur le Prince, 'that he were in a state to write yours!'"

We must give some space to Madame de Bury's romance. Molière was unwise alike in his loves and friendships. Or rather, let us demand, were such accidents of the affections the inevitable concomitants of the histrionic life and French character in his day? Not only the buzzing flies of the court, but Baron, his *protégé*—whose fortune he had made by educating him

for the stage—thought himself free to sport with the husband's peace. We find, nevertheless, the false friend and faithless wife present with the poet-actor on the very day of his death:—

"I see that it cannot last," said he to Mlle. Molière and Baron; 'I can no longer bear up against the misery which never ceases one instant to oppress me; and I feel that I am going.' Baron and Armande both begged him not to think of playing for some days. 'What would you have me do?' said he; 'there are fifty poor devils who are dependent upon my exertions: I should reproach myself bitterly if I neglected to give them the daily bread they expect from my efforts, while I can by any means help it.' The representation was fixed for four o'clock in the day; and Molière went through the whole of the part of Argan pretty well until the last scene; but while pronouncing the *jura* in the *cérémonie*, he burst a blood-vessel in the chest. The convulsion which accompanied this accident was perfectly visible to the spectators, but he had presence of mind sufficient to disguise it, and the audience took the death-struggles of the poet for a grimace of the hypochondriac Argan. The representation was not interrupted, and Molière was not borne from the stage till the curtain dropped. He was then carried home, to the house we have already mentioned in the Rue de Richelieu, accompanied only by Baron; and before his wife, whom he incessantly called for, could be found, he expired in the arms of two poor travelling nuns (*sœurs quêtuses*), who every year while collecting alms in Paris lodged in the house of the author of 'Tartuffe.'"

To this affecting incident we have often referred in the *Athenæum*,—and we cannot do better than conclude our extracts with it now.

Molière has been called the Shakespeare of Gaul. He is, however, but half a Shakespeare; presenting the comic without the tragic side of dramatic poetry. Nor are we sure that in Comedy he may claim to take unquestioned rank with Shakespeare. We miss, if not all the poetry, that ideal form of it which gives to the comic characters of the English poet (not to write it profanely) an immortal soul. Molière diverted himself with the children of Time:—Shakespeare was wedded as a poet to the eternal principles which live in those great types of character that in every age bear the stamp of Universality—and which because they appeal to Man in the ideal are always true of him in the actual. The great difference between the two poets might be illustrated by instituting a comparison between the several characters of *Sganarelle* and *Falstaff*;—but it would lead us too far into discussion. In one particular, however, Molière's merit is of the highest order:—we mean, the sense which he had of the possible "poetry of burlesque" and the perfection to which he contrived to bring this style of writing. Herein he approaches 'The Midsummer Night's Dream.' Bottom the Weaver and Snug the Joiner have parallels in M. de Pourceaugnac and Georges Dandin:—and the same vein of irony, indicative of the highest genius, pervades them all.

A Word to the Public. By the Author of 'Lucretia.' Saunders & Otley.

Is this temperately-toned and carefully-written pamphlet, Sir E. Bulwer Lytton undertakes the vindication of the moral tendency of his novels: which, it appears, has been generally called in question by others, who, like ourselves [*Athen.* No. 997], thought that 'Lucretia' contained matter for grave censure. It seems strange that one so keenly alive to the fallacies of criticism should overlook the fact that they are not likely to be fewer in number or of diminished force when the critic is the author himself,—that the arguments employed to warn the public against shallowness, or the malice that ferrets out secret tendencies of which the writer never dreamed, apply with double point to that eagerness and self-engrossment which

endow a writer's own creations with charm and meanings which the world cannot perceive—and which impute all counter interpretation to "personal predilection or political bias."

As regards 'Lucretia,' an attentive perusal of this pamphlet has discovered only a series of assumptions not borne out by the book itself—nor in anywise invalidating the justice of the strictures which it drew from us. We have never held that Crime and Terror are unfit subjects for the artist (to combat which notion the pamphlet is mainly devoted); but we have held, and do hold, that the artist who seeks his effects in monstrosities is immoral—not, perhaps, as ministering direct hints and incitements to the inflammable and wicked, but as debasing the standard of public taste and falsifying general truth. We hold it an immorality to lecture on the influences of crime from the lives of those pointed out as predestined criminals,—to indulge, for the purpose, in ideal combinations and complications of beings whose real guilt may have taken form and substance from solitary temptation,—and to resort to far-fetched incidents and improbable *coups de théâtre* for hideous and feverish effect. In this argument, however animated the protest, Sir Bulwer Lytton's pamphlet makes no reply. One passage, however, in reference to an objection offered by ourselves and others, claims extract and a word of comment:—

"I must clear up a very signal and general mistake on the part of my critics. In the preface to 'Lucretia,' it will be observed that I speak much of an intention I had long entertained of depicting the influences of money upon modern civilization, and exposing what I held as a vice of the day, in impatience or dislike to the slow returns of legitimate toil, whether in pecuniary speculation or intellectual ambition. And upon this, with the exception of two or three reviewers, there has been an outcry of simultaneous discovery that the design announced in the preface was not borne out in the execution of the book; and accordingly that the book was a failure, because the author had not accurately defined what the book was intended to convey. If these gentlemen will do me the favour to correct in themselves that 'impatience' which I took the liberty to denounce, and look with a little less haste at that unfortunate preface, they will, perhaps, convince themselves that I never professed 'Lucretia' to be the fulfilment or carrying out of the purpose which I said I had once meditated in an earlier design. What I stated, I thought with sufficient distinctness, was, that when I half implied my farewell to the character of a novelist, I had imagined that an attempt to illustrate the influences of money might be best worked out upon the stage; that that design, with which I wished to couple some exposition of the popular vice of impatience, I afterwards thought I could best treat in a novel; but that while meditating such a conception, I became acquainted with the lives of two criminals, so remarkable as to engage my examination and analysis; and, that this second design had supplanted the first, I thought I had made abundantly clear by the following remarks:—"I could not resist the temptation of reducing to a tale the materials (*viz.*, the lives and letters of the mid two criminals) which had so engrossed my interest and tasked my inquiries; and, in this attempt, various incidental opportunities have occurred, if not of completely carrying out, still of incidentally illustrating, my earlier design." And, a few lines farther, I expressly observe, 'that the delineation of the darker crime formed the staple of my narrative; proceeding to remark, that in that delineation 'the less obvious moral must be found in those uses to which poets have applied the portraiture of gigantic crime.'"

Our own words in reference to this matter, were—"As an especial illustration of the times we live in 'Lucretia' wholly fails,"—but we did not say that the book was a failure "because of that inaccuracy." We dwelt on the inconsistency of the main incidents with the theory;—finding that the second design had, in fact,

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not merely supplanted the first, but contradicted it. According to our view, then, the passage in the preface became mere verbiage. This was one of our objections, among many. We did not conceive the "illustration of impatience" to be the sole object of the book: but seeing it insisted on as helping "to make up a show," we thought it right to point out how entirely the author's work had falsified this one of its pretensions.

We need not enter on Sir Bulwer Lytton's defence of the general tendency of his writings: our recent censure having been limited to this particular one—and its progress having, as we said, suggested to us, by way of contrast, "better days" and earlier creations that afforded us as much pleasure as 'Lucretia' has given cause for disapprobation.

Memoirs of the Life and Times of Sir Christopher Hatton, K.G., Vice-Chamberlain and Lord Chancellor to Queen Elizabeth. Including his Correspondence with the Queen and other Distinguished Persons. By Sir Harris Nicolas.

[Second Notice.]

FROM the period to which our last notice [ante, p. 91] brought down his biography, Hatton took a prominent part in state affairs, as member of the Privy Council; and the letters in his "Letter-Book" commence about this time. Many of these are very curious; and not the least so, those of the "begging bishops,"—as an old writer very appropriately terms them. Hatton, from his office of Vice-Chamberlain, had much to do with ecclesiastical affairs: and although he was not "a Papist," as Burchett asserted, he was of very high church principles. Hence the extravagant compliments bestowed on him by his reverend suppliants. Here is a portion of a letter from Aylmer, Bishop of London; Aylmer, some thirty years before the tutor of poor Lady Jane Grey,—who found "Master Aylmer's" teaching so delightful that she gladly fled to him from the "pinches, nips, and bobs" of her tender parents. Years, however, have made no slight change; for the humble scholar at Bradgate is now "lord spiritual of London." But his immense revenues and princely state cannot content him: so he goes on grasping after more church preferment, until he awakens the Queen's anger; and thus dolorously does he strive to appease it:—

"I beseech you, Sir, vouchsafe so to deal with me as I may not live but with her Majesty's good liking; otherwise I shall go on like a horse that is spurred and not cherished, and so in the end shall fall under the burthen. If my fighting against the beasts at Ephesus, my travels that I took when I was twenty years younger than I am now for the Government of Women, my continual setting forth of her Majesty's infinite gift from God and unspeakable deserts towards us, have merited nothing; yet it is the honour of a Prince to breathe life into dead bodies, and, after the cold and dead winter, to cheer the dry earth with the fresh and lively spring time. I study with my eyes on my book, and my mind is in the court; I preach without spirit; I trust not of God, but of my sovereign, which is God's lieutenant, and so another God unto me—for of such it is said *Vos estis dii*; I eat without stomach, I sleep without rest, I company without comfort, and live as one dead. You labour daily to your great commendation to cherish other Bishops set up by others, and will you throw down him whom you have set up yourself?"

If in this the worthy prelate "roars gently as a sucking dove," in the following, where he takes the Lord Mayor to task, he indulges in "King Canbyes' vein." The Lord Mayor, in 1581—Sir James Harvey—had, it appears, very little reverence for either the clergy or

lord bishops; whereupon, Aylmer sent him a long scolding letter,—the following extracts from which will, we think, edify readers in the nineteenth century:—

"I hear (whether it be true or not I know not,) that you *thou* them, [the clergy] and taunt them as base, contemptible, and abject persons: yea, such as by calling are Archdeacons, and in quality, justice, and desert nothing inferior to yourself when you are out of your office: your son railleth and rageth at them with all reproachful and uncomely speeches; which he is like to answer, haply little to your comfort, and less to his own credit, if any complaint be presented against him. You are not only content thus indiscreetly to triumph over the meaner sort, but you presume further to reach at those which are always as good as yourself, even now in your Mayoralty when your reputation is at the highest, and somewhat your superiors when you are out of office. 'That Horne' (as you term him), a worthy grave Prelate, you call him 'hypocrite and lack-Latin' with many other unreverent and disdainful speeches, no less untrue and shameless for you to utter than slanderous for him to receive. * * I pass over myself, whom it hath pleased you of your goodness to term familiarly by the name of Aylmer, as unreverently as if I should omit the title of your office and call you Harvey; which, to teach you good manners and what you ought to do, I mean not to do, God willing. You say, that, when Aylmer was in Zurich, he thought a 100*l.* was enough for any Minister. Admit he said so: so thought you, peradventure, in your prenticehood that 100*l.* by year had been enough for a Merchant. It pleaseth you, as a curious censor of other men's faults, to glance at my poor housekeeping, objecting that the Bishop of London was wont to feast the Lord Mayor and his brethren. Your Lordship in your wisdom ignorantly mistaketh the nature of a custom. This wont was but once, and not usual; neither convenient nor necessary for me to follow it as a precedent. And yet, as little as you make of Aylmer's hospitality, if you compare five years of yours with five of his, his may chance to over-reach you 4,000*l.* thick. My Lord, I have never spoken nor so much as thought unreverently at any time of your Lordship, neither have I been so used at any of your predecessors' hands; and therefore I must needs say, that this is a great forgetfulness in you of that dutiful goodness, that, both by the law of God and man, you owe to your Bishop and Ordinary; the lack whereof though I bear it now for your office sake (which I need not unless I will,) yet the next year I may haply remember it when by God's grace I am like to be as I am, and you somewhat inferior to what you are now. Well, to end as I begun: I pray you use the Ministers according to their calling; though not for their own sakes, nor His whom they serve, yet for the laws of the Realm, which do provide for their safety. * * If you take this in good part, as coming from him that hath charge over you, I am glad of it; if not, I must then tell you your duty out of my chair, which is the pulpit at Paul's Cross, where you must sit, not as a judge to control, but as a scholar to learn; and I, not as John Aylmer to be taunted, but as John London to teach you and all that City, and, if you use not yourself as an humble scholar, then to discipline you as your chief Pastor and Prelate. And so I bid your Lordship heartily farewell. 1st of March 1581 [1582]. Your Lordship's loving friend and Bishop, JOHN LONDON."

"To teach you, and all that city"—no idle threat, as Sir Harris Nicolas justly says. It is only by reading such documents as these, that we become aware of the outrageous tyranny exercised by Protestants over Protestants: and we cease to wonder at the violence of the Martin Mar-prelate Tracts, when we observe the kindred violence of the ascendant party.

But although the Puritans, even thus early, paid little respect to ecclesiastical dignities, it seems strange to find that many of them proffered as abject a submission to the Queen as the very Turks and Algerines could have yielded to their rulers. Here is part of a letter of John Stubbes, who lost his right hand in Old Palace-yard, for writing 'The Discovery of a

Gaping Gulph,'—and addressed to Hatton, who had taken an active part in his persecution:—

"Now I humbly pray that it may not seem out of time for the poor offender, after his pains endured, to sue for pity, and to crave that mercy might save so much as Justice hath left; which thing, next under God, lieth in her Majesty's gracious hands to do. For truly, Sir, though my imprisonment hath been long; mine expense great, even to the disordering and almost undoing of my poor estate; the cutting off my hand and healing most painful and dangerous, the perpetual want thereof a loss most piteous and inestimable; yet is the continuance of her Highness's indignation more to my heart's grief, and pincheth me more nearly than all the rest. And, indeed, as under this burden I can but fall, so, if it might please her Majesty of her accustomed and great grace to release me thereof, the greatness of that new joy would swallow up all mine old sorrows. I humbly beseech your Honour to say for me that you found me no perverse examinee. For albeit upon the first examination, the terror of a Prince's wrath made me tremble to accuse myself, yet did I, without any accuser, after a while lay myself open. The judgment-seat, which gave sentence against my fault, will yet testify my humble and dutiful reverence throughout all my defence and answering for myself. The scaffold of execution can witness my loyal care to give all good example of meet obedience; inasmuch as, notwithstanding the bitter pain and doleful loss of my hand immediately before chopped off, I was able, by God's mercy, to say with heart and tongue, before I left the block, these words, 'God save the Queen!'"

Where could the spirit of Englishmen be, when so disgraceful a supplication was presented! And yet, that spirit was not dead. It but slept: and ere sixty years had passed, it stood forth in battle array to wrest back from the Crown its chartered liberties. We should give Elizabeth, to some extent, the benefit of these considerations. When men whose right hands had just been chopped off, could lift up their hats with the left to supplicate a blessing on the monarch who commanded the punishment, can we wonder that she should be violent and arbitrary?

Some interesting letters from the Countess of Derby—"whose only fault seems to have been sharing the blood royal"—follow; and the kindness of Hatton towards her seems to have been great. In these letters, such servile phrases as "whose feet I lie under" and "death were better to me than her Highness's mislikings" prove that females, even although related to the Queen, were expected to exhibit equal servility.

Two other singular letters of Hatton's—one addressed to the Queen, and the other to Sir Thomas Heneage—occur in the year 1580, during his absence from court. That addressed to the Queen has *two* triangles affixed; and in it he signs himself, "Your bounden slave." The other, to Sir Thomas Heneage, has this passage,—which evidently proves, we think, that his extravagant style was, after all, mere form: "I have presumed to send him [the messenger], that I may daily know either by my own, or yours, the true state of our mistress, whom, through choice, I love no less than he, that by the greatness of a kingly birth and fortune, is most fit to have her." The "he," here mentioned, is the Duke of Anjou,—whose marriage Hatton certainly aimed to promote.

Hatton was a liberal benefactor of learned men and poets. From one of the latter well known in his day, Thomas Churchyard, he received several letters. A portion of one of these dated "from the Palace of Repentance"—the prison—is curious:—

"I blush, being old, to beg; and yet not ashamed to crave, being a courtier. A soldier should rather snatch than stand at world's benevolence; but no man appoints his own portion, and men often fare the worse for snatching too boldly. Well! I want, and how to get requires a cunning reach; and then is

simplicity but a very blunt hook to take that which may supply a man's necessity. Why fear I my feebleness? the fortune of Poets hath been ever poor and needy. Homer had but one eye, and knew not where to dine; Ovid had two eyes, and yet could see but few that did him good; Virgil, Petrarch, Dante, Marshall, Marot, and many more, were poor and rich, but not to continue; and may not I presume among them, as poor as the best, and a writer not always among the worst? Though not a Poet, yet one that hath used both pen and sword with Poet's fortune, as well as they, to my own hindrance. Your Honour seeth my defects, and may easily help them, when you please, with some small remembrance of your bounty and goodness. I write not this to crave, but only desire some means to enlarge me, the sooner to drive away this indigence."

Hatton, however, appears as the patron of more illustrious poets;—for Spenser celebrates him in one of his sonnets. There are many letters of Burghley in this collection;—some of them curious. The following short extract from one—pleading the cause of his son-in-law, the Earl of Oxford, who was now suffering the Queen's displeasure—affords a glimpse of noble housekeeping in those days:—

"It hath been also informed her Majesty that he hath had fifteen or sixteen pages in a livery going before him in Cheapside; but, if these tongues that uttered this were so much lessened by measure in their mouths as they have enlarged in their number, they would never be touched hereafter with making any verbal lie. Indeed I would he had less than he hath, and yet in all his house are, nor were at any time, but four: one of them waiteth upon his wife, my daughter; another in my house, upon his daughter Bess; a third is a kind of tumbling-boy; and the fourth is the son of a brother of Sir John Cutts, lately put to him."

A letter from Hatton to Burghley, in 1584, communicates the following intelligence:—

"My singular good Lord, Her Majesty, since your going hence, hath been troubled with much disense in her stomach. The cause thereof, as both herself thinketh and we all do judge, was the taking in the morning yesterday a confection of barley sodden with sugar and water, and made exceeding thick with bread. This breakfast lost her both her supper and dinner, and surely the better half of her sleep. But, God be thanked, I hope now the worst is past, and that her Highness will shortly recover her old state of health, to the comfort of us all."

There are numerous letters from Dr. Tobie Mathew; who for years was raising heaven and earth for preferment,—but who, when at length he obtained the see of Durham, was still craving for something more. In 1585, Hatton sent the Queen a present of bracelets, and also a true-lover's knot—probably made "brooch-wise;" and the following letter of Sir Thomas Heneage acknowledges their receipt. The jealous fears of Hatton respecting Raleigh are strongly alluded to in it:—

"Sir, Your bracelets be embraced according to their worth, and the good will of the sender, which is held of such great price as your true friend tells you, I think in my heart you have great cause to take most comfort in, for seldom in my life have I seen more hearty and noble affection expressed by her Majesty towards you than she showed upon this occasion, which will ask more leisure than is now left me particularly to let you know. The sum is, she thinks you faithfulest and of most worth, and thereafter will regard you: so she saith, so I hope, and so there is just cause. She told me, she thought your absence as long as yourself did, and marvelled that you came not. I let her Majesty know, understanding it by Varney, that you had no place here to rest yourself, which after standing and waiting you much needed; whereupon she grew very much displeased, and would not believe that any should be placed in your lodging, but sending Mr. Darcy to understand the matter, found that Sir Wm. R. lay there, where-with she grew more angry with my L. Chamberlain than I wished she had been, and used bitterness of speech against R. telling me before that she had rather see him hanged than equal him with you, or

that the world should think she did so. Messengers bear no blame; and though you give me no thanks, I must tell you, that her Highness saith you are a knave for sending her such a thing and of that price, which you know she will not send back again; that is, the knot she most loves, and she thinks cannot be undone; but I keep the best to the last. This enclosed, which it pleased her to read to me, and I must be a record of, which if I might see surely performed, I should have one of my greatest desires upon earth; I speak it faithfully. The Queen is glad with me that the priest is taken; I pray God you may make him open all truth that may advance her surety, and to your Honour, which I wish in all kind as long and as happy as any man's living, and so commend me all unto you until I see you, which I hope and think best to be as her Highness cometh home to-morrow at night. From Croydon the 2nd of April 1585. Your own ever sure so,

"THO. HENEAGE."

About this time, Hatton, whose health does not seem to have been ever very good, suffered much from repeated illness. He, however, diligently attended his duties as one of the Commissioners on the various trials for high treason,—and especially that of the conspirators Babington and his associates. Sir Harris Nicolas observes, that probably the prominent part which he took on this occasion accounted in some degree for his subsequent elevation to the Wool-sack. Certainly, Hatton "thou'd" them and abused them after the most approved fashion:—

"The Vice-Chamberlain's indignation against the prisoners was sometimes displayed in a manner which would not now be considered decorous in a Judge, though such conduct was then by no means uncommon. Donn confessing that, when he was made privy to those treasons, 'he always prayed unto God that that might be done which was to his honour and glory; Hatton observed, 'Then it was thus, that they said 'The Queen should be killed,' and thou saidst 'God's will be done?'; and Donn answering, 'Yes, Sir,' Hatton exclaimed, 'O wretch! wretch! thy conscience and own confession show that thou art guilty.'—'Well, Sir, then I confess I am guilty.'"

* * Ballard finished his reply to Babington's charge with the words 'Howbeit, say what you will: I will say no more:' on which Hatton said, 'Nay, Ballard, you must say more, and shall say more, for you must not commit high treasons and then huddle them up. But is this thy *Religio Catholica*? nay rather it is *Diabolica*!' Barnwell declared that what he had done was only for conscience sake, and that he never intended any violence to her Majesty's person; on hearing which Hatton broke out with, 'O Barnwell, Barnwell, didst thou not come to Richmond, and when her Majesty walked abroad, didst not there view her and all her company, what weapons they had, how she walked alone? and didst traverse the ground, and thereupon coming back to London, didst make relation to Babington how it was a most easy matter to kill her Majesty, and what thou hadst seen and done at the Court? Yes, I know thou didst so. How canst thou then say that thou never didst intend to lay violent hands on her Majesty? Nay, I can assure thee moreover, and it is most true which I say, that her Majesty did know that thou didst come to that end, and she did see and mark how thou didst view her and her company; but had it been known to some there as well as unto her, thou had never brought news to Babington. Such is the magnanimity of our Sovereign, which God grant be not over much in not fearing such traitors as thou.' Barnwell replied, 'What I did was only for my conscience sake, and not for any malice or hatred to her Majesty's person:' upon which Hatton said, 'Then wouldst thou have killed the Queen for conscience. Fie on such a devilish conscience!'"

We must remember, however, that this was the general treatment of prisoners at the bar. When the commission for the trial of Mary Queen of Scots was issued, Hatton was placed on it; and during its proceedings "Mr. Conway arrived with some special communication from the Queen which had a little daunted him." Hatton's reply bears the self-same ciphers which

the earlier letters do,—an additional proof to us that some important political meaning is to be attached to the letters. The following is in a far more sober style than the preceding ones:—

"May it please your sacred Majesty, Your princely goodness towards me is so infinite, as in my poor wit I am not able to comprehend the least part thereof. I must therefore fail in duty of thankfulness as your Mutton, and lay all upon God, with my humble prayers to requite you in Heaven and Earth in the most sincere and devout manner, that through God's grace, I may possibly devise. Your Majesty's good servant, Mr. Conway, hath taken a wonderful sore journey. He hath from your Majesty a little daunted me. I most humbly crave your Majesty's pardon. God and your Majesty be praised. I have recovered my perfect health; and if now for my ease or pleasure I should be found negligent in your service, I were much unworthy of that for which many a time your Royal Majesty hath given me. I might likewise sustain some obloquy, whereas I have heard somewhat; but my will and wit, and whatever is in me, shall be found assuredly yours, whether I be sick or whole, or what ever becomes of me deem they what pleaseth them. God in Heaven bless your Majesty, and grant me no longer life than that my faith and love may ever be found inviolable and spotless to so royal and peerless a Princess. At Aphorpe, this 13th of October 1586. Your Royal Majesty's most bounden poor slave,

"CHR. HATTON."

Hatton was very active on this commission also:—and on the death of Lord Chancellor Bromley, in April 1587, he, much to the surprise of the Bar, received the Great Seal. This was not, however, in the first instance offered to him,—but to the Earl of Rutland. He dying six days after, Hatton was appointed to the Chancellorship. The letters in the "Letter Book" subsequently to this appointment are few and uninteresting. Hatton's health seems to have continued failing; and the anxiety felt by him respecting the payment of a large sum of money which had been advanced to him by the Queen is said to have hastened his death,—which took place on the 20th of November, 1591, at his house in Hatton Garden. "The Queen visited him and comforted him," says Camden, in his last illness; but royal sympathy was of no avail. It may well be doubted whether the Queen's displeasure was the cause of his death,—as Fuller seems to imagine. A splendid procession and funeral in St. Paul's graced the obsequies of Sir Christopher Hatton: and his estates were inherited by his nephew,—who had already taken his name. Although we cannot place Hatton among the great statesmen of Elizabeth's day, we are yet glad to find that his life has, at length, been fully written and his "Letter Book" brought to light.

Strawberry Hill; an Historical Novel. By the Author of 'Shakespeare and His Friends,' &c. 3 vols. Colburn.

IF Sir Walter Scott, when the baptismal appellation of 'Rob Roy' was on the tapis, protested against having to "write up to a name"—how much more reason had the author of 'Maid of Honour' to avoid such expectation as is excited by the title of the novel before us. 'Strawberry Hill'—that "chosen seat" of wit and *virtù*, of courtly and political gossip—with its neighbourhood "illustrated" by the Dysarts, and Lady Suffolk, and Kitty Clive—with Chute and Conway and Selwyn for its inmates—with its *festinos* (not forgetting "French horns in the cloister") for the Boufflers and the Dussan and M. de Nivernois, and other distinguished foreigners who compelled themselves, for Fashion's sake, to endure Twickenham, though hating the country and all other innocent pleasures as heartily as *Mil-mant* herself! Strawberry Hill—with its

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tender memories of Poyang and of Patapan! Where could be found the artist, living or dead, who, in the face of real associations so countless in their number, so dazzling by their brilliancy, would have been able to conjure up imagined scenes that, beside the well-known originals, should not look as huckaback close to gossamer French cambric—as Toby's brown jug hard by the eggshell China cup of a Du Defand or a Choiseul? We trembled for the hardihood of a writer who in his earliest efforts at fiction had proved himself an agreeable companion, when we read the announcement. We trembled yet more when, on turning to the title-page, we found for motto—"Here are no assassins, no poisoners, no Neros, Borgias, Catilines, Richards of York! Here are the foibles of an age—no very bad one." There was no escape for us, we thought, from portraits of Lady Mary Coke, and Lady Ailesbury and the Gunnings, more washy and pale than Liotard's crayon-work;—no chance, we apprehended, of evading a poor *richauffé* of those anecdotes, strokes of wit and touches of feeling, which make the Walpole Correspondence imperishable.

Shall we ever grow too old to be deceived? The title—a clumsy introduction full of mistakes—and a lumbering apology brought in by way of epilogue at the last chapter—are all that the reader will find touching "that nest of spiceries," Strawberry Hill. The novel, too, is as poor as its name is pretending. Horace Walpole is tricked out as a hero of romance;—far liker "the pink and white Philander" that he implored Harry Conway not to be, when dressing for the masquerade, than suits our knowledge of "his parts and figure." In one chapter, he is presented as a sort of Downing Street "*Desdichado* or disinherited," stung into sentimental pathos by the indifference of his father. In another, his life is described as coloured past re-tinting by a sincere and earnest passion for a young Jacobite lady, whose father's life he had saved on the occasion of the trial of the rebel lords, precisely as Mr. G. P. R. James would have made him do it,—that is, with an abundance of set phrases. Then, we have a specimen or two of his point and prowess as a letter-writer—of which let the reader of Walpole judge for himself by the following:—

"Horatio Walpole, Esq., M.P., to the Honourable Colonel Conway.

"Dear Harry,—We are all here in ecstasies about Dettingen. Every body talks about it. Every one boasts of it. Like the air we breathe, it seems impossible to open one's mouth without its being full of it. And then all the town are outstriking each other, endeavouring to possess the most memorials of so agreeable an occurrence. We have Dettingen muffs, and Dettingen cuffs; Dettingen wigs, and Dettingen jigs; Dettingen jugs and Dettingen rugs; Dettingen fans and Dettingen pans. Night-caps, buckles, gloves, boots, ruffles, and three-legged stools, all bear the same inspiring name—nay more, the old pie-man, who frequents the Strand, has been hit by the same folly and invites his patriotic customers to purchase his Dettingen mutton pies, and Dettingen kidney puddings. And so 'Great George our King' is a hero. The age of miracles has come back to us. How true is that fine text, for those who are not possessed of a sanguine temperament.—Blessed are they who expect nothing.' I am sure my anticipations were like those of Lady Betty Fitzfumble before she was made bone of old Fitz's very osteological proportions—of the most moderate description. But, of course, I gulp my astonishment, and shout my admiration as loudly as the best of 'em. I am ready to swear that General George Guelph is a second Caesar. Indeed, had he lived in more classical times, instead of merely beating the French, I am ready to aver—deny it who dare—he would have been pursuing such a comprehensive career of conquest, that, like Alexander the Great, he would at last have been obliged to sigh for more worlds to conquer. Hurrah for King

George! * * Our fellows are variously occupied. Gray has just published a volume of poems which has had immense success; and George Selwyn, in his waking moments, has perpetrated a series of jests, the result of which has been equally satisfactory. The rest are to be met with here and there and everywhere, buzzing about like flies in search of sweets, and dropping into every place where they are least expected. Charley Townsend has been setting Rainham into convulsions, by some jest of his which was of that risible quality it was almost enough to have tickled the family vault."

Surely "the tickled vault" will excuse us from further extract—for all who are familiar with the *petit-maitre* precision of the noble author's style! There are two elaborate scenes of high life below stairs:—one a supper of footmen, another a *ridotto* of ladies' maids. For the author of 'Strawberry Hill' has chosen to present his *Dorante* with a *Scapin*; one Fibbs a valet, whose importance and impertinence are enough to make the Wit "burst his cerements" for the purpose of breaking the audacious novelist's head—with a *bon-mot*. Lastly, we have Sir Robert in retreat at Houghton among his pictures—a portrait which Sir Robert's son would never have warranted—at once coarse, cold and timid. We are sorry to speak of the "New Novel" so severely: but the false promises of the title and the feeble execution of the passages attempted leave us no alternative.

The History of Sicily under the Domination of the Normans—[Histoire de la Sicile, &c.]

By the Baron de Bazancourt.

[Second Notice.]

THE reduction of Sicily was not completed before the year 1130. As the eldest of the Norman princes reigned by the title of Duke over Calabria and Apulia, he not only held a portion of the island (half of Palermo and Messina are particularly mentioned), but the feudal supremacy over the whole. Indeed, as the vassal of his brother Duke Robert, Count Roger frequently sent aids of money and men to prosecute the wars of South Italy. But after the death of the Duke (1185), whose dominions, according to the fashion of the times, were divided between his sons, Roger had little difficulty in successively freeing Sicily from most of the obligation towards his nephews. Their own prodigality, and their imprudence in other respects, enabled him to encroach by degrees even on their continental possessions. On the condition of furnishing them with money and troops, he steadily wrung from them whatever he required; and vast presents to the Pope obtained for him at the same time the authority even in matters ecclesiastical over Sicily. It is unknown to most general readers that not long before his death he, though merely a temporal prince, was created Permanent Legate of the Pope for the whole island, with the right of episcopal nomination of that investiture, and that of deciding, by means of a special tribunal and without appeal, nine-tenths of the causes ecclesiastical, which in other countries were invariably left to the Church. Yet the Pope who made so extraordinary a concession was all the while anathematizing other sovereigns who dared to claim the same privileges. The truth is, that the Count of Sicily was likely to prove a champion for the Papal See against the Emperor of Germany; and for such an advantage the Pope was not loth to act counter to his uniform policy. At the period of his death in 1101, Count Roger I. was by far the most absolute Christian sovereign in Europe.

The royal house of Naples and Sicily may be pardoned for much partiality towards the memory of its founder; and we may naturally expect the same feeling to be shared by all the national writers—since, without evident marks

thereof, none of their works would be suffered to appear in either country. Hence, we may look for suppressions and additions to the truth whenever these can enhance the glory of the subject. But that M. de Bazancourt should thus lend a helping hand to the conversion of history into romance does appear strange:—as does the dexterity with which he transforms downright imposture into "precious faith" and "fervent piety." That Count Roger I. was a prince of valour, ability, unflinching perseverance, consummate prudence, and indomitable energy, may be conceded:—but we see few traces even in the early Sicilian chroniclers of "the noble and generous sentiments," for which he is here applauded. It is certain that he was often cruel—that he was uniformly guilty of rapacity—that he acted with profound dissimulation—and that he did not scruple to take advantage of the popular credulity whenever it was likely to serve his views. In this spirit it was that he encouraged, perhaps originated, the fable of the miraculous apparition of St. George in the ranks of his followers. In the same spirit, he affirmed that at the siege of Capua he was divinely warned of a plot to assassinate him;—and to convince all people that the vision was genuine, he ceded to St. Bruno (the heavenly messenger) certain lands and villenies by a solemn instrument, which is still extant, signed by him and his countess. To account for a check which his arms received before Naples, he pretended that he had been opposed by St. Januarius in person, armed cap-à-pie, who fought like a dragon for his dear worshippers the Neapolitans, and who put on the disguise of their archbishop. Lest there should be any doubt as to the portent, we are favoured with a conversation between the besieging general (an ally of Roger) and the saint. The former, believing that he saw the archbishop before him, cried out, "Are not you a pretty churchman? Here you are with helmet and lance, instead of being in your palace at your proper duty!" "I am not the Archbishop of Naples," replied the sturdy warrior of heaven; "he is at this moment ill in bed. You may conceive who I am: learn that St. Januarius has always protected this city!" Of course, there was little use of fighting such an adversary as this. The siege was promptly raised—and the hostile general soon after died. Who could measure swords with a saint, and live?—In short, we may say of Count Roger that he was the creature of the age. Violence and rapacity were the elements in which he breathed; and he seized every advantage presented to him by the credulity of the period. He was a fair average model of chivalry—that is, a respectable Middle-Age ruffian. He is lauded by our author for his religious toleration of the Greeks and Saracens; but so politic a ruler could do no otherwise. He made them both pay well for the indulgence granted them—partly by direct imposts, but chiefly by the benefits which he derived from an extended commerce. In this respect, he was far wiser than the Spanish monarchs—who, by the expulsion of the Moriscos, drove from the kingdom everything like industry and enterprise; or than Louis XIV., who did the same for France by the Revocation of the Edict of Nantes. Roger was in no sense of the word a bigot. He was cunning enough to behave with all courtesy to the popes; but contrived to get from them everything he wanted,—sometimes by his armed bands, but generally by means of money.

On the death of Count Roger, who left two sons mere children, there was of necessity a regency;—and for some years there were troubles enough. But Roger II., on reaching his major-

ity, proved that he was every way capable of treading in the steps of his father. Seeing the disunion of his cousins, the successors of Robert, Duke of Apulia and Calabria,—their constant improvidence and consequent misfortunes,—one of his great objects was to aggrandize himself at their expense. Their necessities made the task easy so far as they were concerned. By degrees—partly by force and partly by purchase—he wrested both principalities from his kinsmen; and in 1127 assumed the ducal title in regard to both his continental and Sicilian possessions. But he had formidable enemies to oppose in the popes of his age. The forged donations of Constantine and the false decretals had emboldened the successors of Peter the Fisherman to claim the whole of Italy as their undoubted right; and their lives were passed in defending that claim against the sovereigns of the age—especially the German emperors. Little did they expect, when the sons of Tancred of Hauteville arrived in Italy, that these poor and obscure adventurers would prove to the Holy See a more powerful enemy than any, or all, other princes; and in spite of curses with book, bell and candle, would erect a sovereignty beyond their power to subvert. The thunders of excommunication, however they might shake the vulgar, passed harmlessly over the heads of the Norman princes. When deserted indeed by numbers of their followers—as they generally were on such occasions—they were compelled to caution and apparent forbearance; but though adjourning for a time their uniform policy, they never failed to resume it when the urgency of the danger was gone by.

Of these facts we have a good illustration in the proceedings between Roger and Honorius II. Incensed at the progress of the former, the Pope hastened with his cardinals and bishops to Beneventum—resolving to employ temporal arms against the rebel, should spiritual ones fail of their effect. There, in a solemn convocation and at the altar of the cathedral, he pronounced against Roger and his adherents the "irrevocable decree" of anathema and excommunication—unless the said Roger shall "hasten to lay down his insane pride, to put into our possession the territories which he has unjustly seized, and, above all, unless he cease to use the ducal title which does not belong to him." This time, the pontifical denunciations had great effect on the duke's supporters;—many of whom, finding themselves as much compromised as himself, withdrew to their homes. In vain did Roger seek to bend the pontiff by humble messages. "Tell that son of perdition," replied the Pope, "that we despise and reject all his supplications. May an everlasting curse rest upon him,—arch traitor as he is! May no man ever trust him! Let him be denied the right of making a will, and leaving even his acknowledged property to his heirs! Let all his dwellings be desolate—and no foot dare to enter therein! Let his houses fall into ruins—and remain monuments of his impiety! Let all tribunals of justice be closed against him! May destruction and devastation pursue him and his for ever."—It was not to be supposed that the stout Norman would desist from his purpose so long as he could bring a single armed body into the field. He ordered his more zealous partisans to lay waste the country up to the walls of Beneventum,—which the Pope had just left for Capua. On his side, Honorius made the war a holy one; and proclaimed indulgences for all who should march against "the enemy of God and the Church," and eternal salvation to all who should fall in their battles. But Roger was not discouraged. How to oppose the Pope with his own weapons, and make his war also a holy one, was the subject of his meditations. At length, he hit upon a

happy expedient—far more felicitous than the asserted aid of St. George or warning of St. Bruno. There was once, we are told, a saint named Agatha, martyred at Catania, and there buried. Her relics, proceeds the legend, after reposing for some centuries, were conveyed by maniacs to Constantinople as the most precious gift that could be made to the Greek emperor. But in three centuries after, her saintship became dissatisfied with the Greek capital; and appeared by night to one of the imperial officers (of French extraction), whom she ordered, *secretly*, to take back her bones to Catania. "This vision," observes the prelate, from whom we have the story—and who vouches for its truth—"appears incredible to some persons; but it must not be regarded by the light of reason." Assisted by a friend, the officer thus enjoined entered at midnight the church where the saint reposed—carried her off ("a robbery," says the bishop, "ever to be praised!")—and, notwithstanding the utmost vigilance of the emperor, safely reached Smyrna. There, he rested for a few days—when a vessel appeared bound for Corinth; and at Corinth there was another rest—until her saintship grew impatient of the delay. As there was no vessel in the port bound for Sicily, she was compelled to provide one supernaturally; and after some other miracles, she was gloriously enshrined at Catania.—In a word, the good management of Roger and the bishop was crowned with success; and thousands flocked to the standard of the heavenly-favoured chief. The principal fortresses of Calabria and Apulia opened their gates; and Roger was now able to advance against the Pope,—who, in full armour, awaited his arrival. Even M. de Bazancourt seems a little scandalized that he who should have been the first to prevent the effusion of blood had thus left St. Peter's chair, with sword and shield and helmet, to mingle in a deadly fray. The imperial historian Anna Comnena is even more decided in her condemnation. Likemany other popes, Honorius could curse much better than fight,—lead a procession much more ably than an army; and Roger had no great difficulty in placing him in a false position, from which he was unable to move. Want of provisions was soon felt;—desertions followed;—and the haughty pontiff was ultimately compelled to sue for peace from the man whom he had sworn to exterminate. Roger was recognized Duke of Calabria, Apulia, and Sicily: and though he did homage to Honorius for his dominions, that qualification added nothing to the power of the Holy See and abstracted nothing from his own.

In 1130, Roger, with the consent of his States, assumed the regal title. The conjuncture was fortunate, inasmuch as two rival churchmen then filled the papal chair—Innocent II. and Anacletus. As the former refused to sanction Roger's elevation, he declared, of course, for the latter—who was ready to recognize him as king in return for his homage and assistance. He was solemnly crowned, therefore, at Palermo by the hands of the papal legate. On the death of Anacletus, Innocent, now sole pope, not only refused to acknowledge him, but marched an army against him. This time, his son had the good fortune to take his Holiness prisoner: and, of course, the price of Innocent's liberation was the acknowledgment of Roger as King of Sicily, Duke of Apulia, and Prince of Capua. The bull of recognition was issued in August 1139. Thus, in seventy years (1060—1130) did an obscure adventurer and his successor not only conquer Sicily and Naples from Greeks and Saracens—and that in spite of the most determined hostility from the Holy See when at the height of its power—but win for

themselves a crown which still ranks high among the royalties of Europe.

INHALATION OF ETHER IN SURGERY.

The Lancet, January 16 and 23.—*Medical Gazette*, January 22.—*Medical Times*, January 16 and 23. The practicability and utility of the American discovery of the employment of the vapour of ether in surgical operations is no longer a matter of doubt. Since our first notice of the subject, hundreds of operations have been performed in this country without pain. We would point out, incidentally, the very different nature of the evidence on which we pronounce the verdict of success, from that of the testimony brought forward to support the claim of Mesmerism to be regarded as a means of making surgical operations painless. We allude to this because we see that those who still amuse themselves with mesmeric phantasies regard the state induced by the action of ether as analogous to the mesmeric sleep. Surely, it must by this time be evident to all but prejudiced observers, that had there been a particle of truth in the allegation of painless operation under the influence of mesmeric sleep, medical professors would most gladly have availed themselves of its services.

To return, however, to the ether. The inhalation of gases as a means of treating disease is, it appears, not new in the medical profession. It was carried to a great extent by Dr. Beddoes; but has been comparatively little employed in the recent practice of medicine and surgery. That such gases produce various powerful effects on the nervous system has also been well known: and to this day it is a common practice in our chemical lecture-rooms to administer, by way of amusement to the pupils, nitrous oxide, or laughing gas, on account of its influence on the nervous system. It has also been known for a length of time, that the vapour of ether, when taken into the system, produces an effect upon the nervous system which has been stated to be analogous to the action of the laughing gas. This, however, is now seen to be a mistake; as the amusing influence of the laughing gas is found to arise out of its action on that system of nerves which supply the muscles of the body,—occasioning an increase of their activity; so that persons who have breathed it have a tendency to running, jumping, fighting, laughing, and other motions of the muscular system. The action of ether, on the other hand, is chiefly manifested by its influence on those nerves which are devoted to the function of sensation.

For the application of the vapour of ether to the human system for the purpose of producing insensibility we are indebted to Doctors Morton and Jackson, of Boston, in the United States; and we believe we may congratulate these gentlemen on having made the most important discovery which has been contributed to medicine since that of vaccination by Jenner. The medical journals quoted at the head of this article report a large number of cases which sufficiently attest the value of this agent—not only in the minor operations of surgery, such as the extraction of teeth,—but also in the most tedious and distressing, and those involving the greatest amount of danger from the shock given to the nervous system. Mr. Lawrence gives an account of one which he characterizes as "one of the most painful surgical operations,"—and which consisted in extirpating the eye-ball for the cure of malignant disease. This was performed with so little pain, that the patient, after recovering from the effects of the ether, did not even know that the operation had commenced.

At the same time that the success of this application has been far greater than could have been anticipated, there have, however, been failures; which prove the necessity of attention on the part of those who employ it. The mode of administering the ether hitherto adopted has been that of introducing into the lungs, by means of a tube, the vapour of sulphuric ether mixed with atmospheric air. Now, although at first sight this would seem a very simple process, there are several points which appear to require attention. In the first place, the apparatus may be so imperfectly constructed, or persons may so mismanage it, that too large or too small a quantity of vapour will be supplied to the system.

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In the first of these cases, the patient becomes choked—in the last, he does not take a sufficient quantity to produce the effect sought. In the second place, atmospheric air becomes saturated with very different quantities of the vapour of ether at different temperatures. Thus, 100 cubic inches of air saturated with ether at 40°, contain 24 cubic inches of ether; but the same quantity of air at 70° contains 49 cubic inches of the same. This demands attention: but the temperature of the room for apparatus may be easily ascertained, and regulated with a little care. Another point which may interfere with the action of ether, is the presence of alcohol. Ether is formed from the decomposition of alcohol by sulphuric acid: and unless great care be exercised in its preparation, this substance will be present. The effect of the vapour of alcohol is very different from that of ether—if it be not in the early stages of its action of a directly opposite nature.—A fourth point demanding caution we alluded to last week; viz. the inflammable nature of ethereal vapour. Should this agent be employed by careless persons during candle-light, it may, from its highly inflammable nature, explode; and from the consequences of that explosion it does not appear evident that the person breathing the vapour would escape—although we have heard of no accident of this kind at present.

The effect of the vapour of ether upon the system seems to be the same as that of an overpowering quantity of alcohol; and as a proof that the effects are the same under other influences, Mr. Lawrence relates a case in which he performed amputation of the leg upon a woman who was intoxicated, and who knew nothing of the matter until she became sober. There is, however, this difference between the action of alcohol and that of the vapour of ether—that with the former the stage of insensibility is preceded by a stage of nervous and vascular excitement, whilst in the latter the insensible state comes on almost immediately. In the numerous cases which have been reported, the ether appears to have had different effects upon the nervous system;—and this has probably been owing to the quantities of the vapour inhaled. Thus, in several cases the effect has been to deprive the patients of the power of feeling and moving; but they have been conscious all the time, and have witnessed every step of the operation performed on them—though without experiencing pain. In one case, this was rather ludicrously illustrated:—the patient during the operation “giving sly winks and facetious nods to those surrounding him. During the intervals of the inhalation his observations were of the most facetious character—forcing from the bystanders involuntary laughter, and converting that which was to the poor fellow a most tragic event into a scene little short of a farce.” In other cases, consciousness is less evident,—but not wholly extinguished. One person during the extraction of a tooth imagined that he was contending with a wild beast—while he thought he had overcome when the tooth was extracted. Another, during the amputation of her leg, “thought she had been in a dream; and that we had hurt her leg to see if she could bear the operation which was to be performed the next day.” In the majority of cases, however,—and these probably where the ether has been most adroitly administered,—there has been a total loss of consciousness; and the patients on waking up from the slumber produced, have expressed their surprise not only at the operation being over, but at the apparently short time which it has occupied. Thus, in the operation related by Mr. Lawrence, the patient “expressed a fear that he had not had enough of the ether to produce the desired effect. When told that the operation had been performed, he said:—“Operation! operation!—what operation?”—and seemed quite puzzled.” This is, undoubtedly, the most desirable state to produce.

The question will now occur,—“Are any ill effects to be apprehended from the action of this new agent?” As far as we have seen, or been able to inquire, no after consequences have occurred to occasion any fears so long as the vapour shall be administered with proper precautions by an intelligent medical practitioner. Although the effects on the system may be compared, as we have said, with those of a large dose of alcohol, comparatively little of the excitement and consequent exhaustion dependent on the administration of the latter agent are felt with the

ether:—so that no patient need have any hesitation in taking it.

There is yet another interesting field for inquiry opened up to the medical man in relation to the use of this substance: and that is as to the possibility of its use in diseases of the nervous system. We cannot but think that an agent so powerful might be applied with success in arresting some of those diseases of that system in which narcotics are found beneficial; and if not capable of curing, it might at least assist the cure by relieving pain.—We have felt it our duty to give our readers this sketch of the history and action of this new remedial agent: in order, on the one hand, to prevent accidents and failure by its use in the management of unskilful persons,—and on the other, to remove any unnecessary doubts or alarm which might be felt by those who would seek relief through its employment.

LIST OF NEW BOOKS.

Albrecht's (E.) German Delectus, 2nd ed. 12mo. 6s. 6d. cl.
Anticell's (T.) Manual of Agricultural Chemistry, 2d. 2s. 6d. cl.
Arnold's (Rev. T. K.) Eilian Exercises, 12mo. 3s. 6d. cl.
Bogue's European Lib. Vol. XVI. Michelet's 'Roman Republic,' post 8vo. 3s. 6d. cl.
Bailey's (Rev. H.) Ritual Anglo-Catholicism, 8vo. 15s. cl.
Barne's Notes on St. Matthew and St. Mark, edited by Cobbin, new ed. 12mo. 2s. 6d. cl.
Bohn's Standard Lib. Vol. XV. Cox's 'House of Austria,' Vol. I. post 8vo. 3s. 6d. cl.
Byron's Poetical Works, new ed. royal 8vo. 15s. cl.
Commander of Malta, by E. Sue, royal 8vo. 1s. 6d. swd.
Corney's History of Rome, with Map, 12mo. 1s. 6d. cl.
Corillon's Petit Dictionnaire, 18mo. 2s. 6d. cl.
Clerk's (Rev. K. M. P.) Six Sermons, Baptism, &c. 12mo. 3s. 6d. cl.
Easy Lessons in French Conversation, 8vo. 2s. cl.
Kett's (Rev. T.) Forgiveness of Sins, &c. 8vo. 3s. 6d. cl.
Englishwoman's Family Lib. Vol. VII. Ellis's 'Summer and Winter in the Pyrenees,' 8vo. 2s. cl.
Foster's (B. F.) Counting-House Assistant, post 8vo. 5s. bds.
Giddons's Ancient Egypt, new ed. royal 8vo. 2s. 6d. swd.
Harty's (Dr. W.) History and Treatment of Dysentery, 2nd ed. 8vo. 9s. Jones's Sheridan's Dictionary, by Birkin, new ed. square. 3s. 6d. roan.
Keightley's History of India, Pt. II. Whitaker's Pop. Lib. 2s. 6d. Letters from the Baltic, by a Lady, Colonial Lib. Pt. X. 2s. 6d. swd.
Macaulay's (T. B.) Lays of Ancient Rome, new ed. 4to. 21s. bds.
Mores Catholici, or, Aves of Faith, Vol. II. royal 8vo. 26s. cl.
Naturalist's Lib. Vol. XVII. 'British Quadrupeds,' 12mo. 4s. 6d. cl.
Niebuhr's Treasury (The), a Tragedy, by Earnest Rampach, trans. from the German, 12mo. 3s. 6d. cl.
Parlour Novelist, Vol. XIV. 'Veronica,' 7s. 2s. 6d. swd.
Portwine's Steam-Engine, Atmospheric Railways, &c. 18mo. 1s. 6d. 8vo. (Rev. H. J.) Duties of the Clergy, new ed. 8vo. 9s. bds.
Rendle's (J. E.) Continental Impressions, 2nd. 2 vols. pt. 8vo. 21s. Savory's (J.) Companion to the Medicine Chest, new ed. 12mo. 1s. Shakespeare, by Alexander Chalmers, new ed. 8vo. 3s. 6d. cl.
Stephen's Practical Draining, 2nd ed. 8vo. 3s. 6d. cl.
St. John's Wild Sports of the Highlands, Col. Lib. Paris XXXVI. and XXXVII. new ed. 8s. 5s. d.
Taylor's Views Afoot in Europe with Knapsack and Staff, 2 vols. 7s. Tristram and Atonement, by Mrs. G. Gore, 3 vols. post 8vo. 31s. 6d. Truth and Falsehood, a Romance, by Elizabeth Thornton, 3 vols. post 8vo. 31s. 6d. bds.
Vindication of Protestant Principles, by Philoeruther Anglicanus, 8vo. 6s. bds.
Walker's Analysis of the Drainage Act, 1846, 8vo. 2s. 6d. swd.
Worthie Discourse between Colnell Hampden and Colnell Oliver Cromwell, 4to. 8s. cl. Vol. I. Whitaker's Pop. Lib. 2s. 6d. Year Book of Facts for 1847, with Portrait of Le Verrier, 8vo. 5s.

MR. COLLIER'S BOOK OF ROXBURGHE BALLADS.

Grosvenor Cottage, Park Village East, Jan. 27.
In reading through Mr. Collier's volume of 'Roxburghe Ballads,' I observed an omission on the part of its learned editor which rather surprised me. I allude to the ballad entitled 'A Caveat for Cut-purses' (p. 271). Mr. Collier tells us that it "preceded the Restoration,—and, indeed, the Civil Wars; and the mention in it of Dun, the public hangman, is one proof of its date." Now, I have always understood that the ballad in question was the production of Ben Jonson. At any rate, it was well known in his time; and is thus introduced in that author's admirable play of 'Bartholomew Fayre,' acted at the Hope Theatre on the 31st of October, 1614:—

Nightingale the "ballad-man" begins to sing.
My masters and friends, and all good people draw near.
Cokes, a silly "esquire of Harrow," hears this; and says,—“Ballads! hark, hark! pray thee, fellow, stay a little! What ballads hast thou? Let me see, let me see myself. How dost thou call it? ‘A Caveat against Cut-purses!’—a good jest, if aith; I would fain see that demon, your cut-purse, you talk of.” He then shows his purse boastfully; and inquires, “Ballad-man, do any cut-purses haunt hereabout? Pray thee raise me one or two: begin and show me one.” Nightingale answers, “Sir, this is a spell against ‘em, spick and span new; and ‘tis made as ‘twere in mine own person, and I sing it in mine own defence. But ‘twill cost a penny alone if you buy it.” Cokes replies, “No matter for the price; thou dost not know me I see; I am an odd Bartholomew.” The ballad has “pictures;” and Nightingale tells him, “it was intended, Sir, as if a purse should chance to be cut in my presence now; I may be blameless though; as by the sequel will more plainly appear.” He adds, it is “to the tune of ‘Paggington’s Pound,’ Sir:”

and he finally sings the first five verses of the ballad printed in Mr. Collier's volume.

While Nightingale is in the act of singing the ballad, a fellow tickles Coke's ear with a straw, to make him withdraw his hand from his pocket; and privately robs him of his purse,—which, at the end of the song, he secretly conveys to the ballad-singer. The latter, notwithstanding his 'Caveat against Cut-purses,' is their principal confederate;—and, in that quality, becomes the unsuspected depository of the plunder.

Mr. Collier was quite unaware, it should seem, of this curious notice when he penned the introductory remark to the ballad in question,—and thereby fell into a singular error. He says, “The notice in what follows of the performances of players at Bartholomew Fair shows how early theatres were erected there.” I may be allowed to say that it shows nothing of the sort. The fact is this:—Jonson's ballad, as given in the play of *Bartholomew Fayre*, consists of five verses. The remaining five, as given in Mr. Collier's copy, were added some time after. Thus, the allusion in the sixth verse is to Jonson's play of *Bartholomew Fayre*,—and not to the “early” erection of theatres in that bygone scene of ancient merriment. The passage is this:—

The players do tell you, in Bartholomew Faire,
What secret consumptions and rascals you are;
For one of their actors, it seems, had the fate
By some of your trade to be fleeced of late:
Then, fall to your prayers,
You that are way-layers,
They're fit to cheat all the world, that can cheat the players;
For he hath the art, and no man the worse,
Whose cunning can pilfer the pilferer's purse,
Youth, youth, &c.

It may be also necessary to say that the allusion to Dun, the “public hangman,” occurs in the added portion of the ballad (verse 9):—

But Dun many times hath been nimbler than both.

Mr. Collier's notice of the ancient “finishers of the law” is far from being correct. Derrick was living in 1647; and was succeeded by Gregory Brandon,—who had arms confirmed to him through the means of the herald Brook, and became an esquire in virtue of his office. Brandon was the executioner of the Protectorate; and was succeeded, at the Restoration, by Dun. The latter continued in his office until about the year 1682; when “Mr. John Ketch” was advanced to the same dignity.

The mention of Dun,
That worthy patriot, once the bellows
And tinder-box of all his fellows,

is certainly “one proof” of the date of the second part of the ballad;—but it proves it to have been written *after* the Restoration.

I should add, that in that curious repository of ancient ballad lore, Tom D'Urfey's 'Wit and Mirth, or Pills to Purge Melancholy,' vol. iv. p. 20, edit. of 1719, the first part of the ballad is printed with the name of Ben Jonson as its author.

EDWARD F. RIMBAULT.

MRS. SOUTHEY'S GRIEVANCE.

January 27.

To attempt to silence criticism when proof is given in support of opinion, is what no literary man who loves his class should do; but criticism on imperfect grounds is what we ought not to bear, either for ourselves or our neighbours,—still less should we encourage that eagerness to rush into print which motives on insufficient grounds, and before detail or motive is asked for. Thus, while I do not question your reviewer's opinion of the taste in which the Laureateship of Dr. Southey is discussed by Mr. Howitt, I must protest strongly against the haste of Mrs. Southey's letter,—printed in last week's *Athenæum*—where, taking for granted all manner of offences, she publishes her secret history of a chapter which “she has not read,” and her solution of its misjudgment, with a want of caution too like a failure of good faith to pass without disapproval. Before Mrs. Southey assumed that “the poisoned pen-point” was shot “at her heart” because she had declined to gossip for Mr. Howitt about the haunts and home habits of her deceased husband, she should have mastered the whole chapter. Failing this, I will transcribe the closing words for her edification:—

"Shortly before this event" [Mr. Howitt is alluding to the melancholy close of Dr. Southey's life] "he had married his friend of many years' standing, Caroline Bowles, one of the sweetest and most genuine poetesses of the age. In her early widowhood she had the satisfaction of reflecting that, as one of the most assiduous of nurses and tenderest of companions, she did all that mortal power could do to render his last gloomy stage on earth easy and comfortable. * * Such a woman, who has adorned the literature of her country with some of its most exquisite contributions, and sacrificed everything to render the last days of one of its finest writers as serene as possible, ought not to be left to wear away the remainder of her life in the *res augusta** domi. * * Even they who differ most in opinion from the writer, and most regret the direction which his mind took on many great questions, still admit most cheerfully the brilliant services rendered by him to the national literature and fame, and would desire that the wife of Robert Southey should enjoy that ease and consideration which his merits, independent of her own, ought to secure her."—*Homes and Haunts*, vol. ii. pp. 246-7.

The above cordial paragraph ought to come home with grave force to Mrs. Southey: reminding her that whatever has been Mr. Howitt's want of care or temper, her own in this matter has been greater. Were the fashion thereof to spread, all literary intercourse must end. Would that the reproof might serve as a lesson to all who, by way of recompensing injury imperfectly apprehended, make haste to injure! JUSTICE.

THE LOGIC OF CHEMISTRY.

January 26. I feel certain that you will pardon me for breaking my implied promise of not intruding on you further on the above subject, by the liberty I now take in pointing out the similarity of ideas regarding the constitution of matter expressed in the fourth division of Signor Zantedeschi's discoveries (mentioned in page 96 of your last *Athenæum*) and in my former letters to you.

In that division, ponderable bodies are said to become radiant and to pass through other dense matter.

I am not prepared to say that iron exists in a sun-beam; but I can well believe that iron must exist in extreme exility in many of, if not all, its solvents. In the prodigious supply of water from the thermal springs of the city of Bath, which contain barely a grain of iron in a gallon of that water, every spoonful, when tested, shows the presence of iron. A candle will distribute visible rays of light through a sphere of two miles radius; and, like the above-mentioned iron, may be distinctly recognized at every assignable point of the sphere's circumference. Thus, also, the brass prime conductor of an electrical machine will display, when insulated, the presence of the electrical agency from every point of the superficies of the conductor, however extended that surface may be. Thus, a sphere of air with respect to light—a sphere of insulated copper in respect to galvanism or electricity—and a sphere of Bath water, in regard to the distribution of iron—would seem to be placed in the same category: and why should we not say that they radiate, *mutatis mutandis*, by the same general law,—viz., that all matter would become radiant were the surrounding bodies not to offer a resisting opposition to its expansion? I took the opportunity, in a former communication, of stating an opinion that light, heat and electricity were as much material bodies as iron and gold; and that, if we considered that those metals radiate in their respective solvents as light does in air, as heat does in the densest bodies, and as electricity in copper,—we might then arrive at the conclusion, that all material bodies might be supposed to expand or radiate in every direction when the surrounding matters do not oppose them.

I could give my authority for these observations, to prove that I am not acting in contradiction to the *Regule Philosophandi* of Sir Isaac Newton, or against any of his queries at the end of his *Optics*:—for Sir Isaac himself observes, that his laws apply as much to fact, whether produced by attraction or by propulsion or pressure from without.

I might easily enter more deeply into this subject,

* *Sic in orig.*

and produce striking instances amongst the astounding discoveries of modern times; but I content myself with well-known phenomena to show my ideas,—being well convinced that you will appreciate their full force in their most extended application.

As you observe, on introducing Signor Zantedeschi's discoveries to your readers, that more will probably be heard of them in the scientific world, I venture thus to submit to you my conviction of their great importance;—and that, if carried out in a truly logical manner, they will be found extremely valuable by their opening a new field for philosophical inquiry.

SENEX.

OUR WEEKLY GOSSIP.

THE last edition of Dr. Southey's *Life of Wesley* edited by his son [see *Athenæum*, No. 987] has given rise to a controversy, into whose speculative arguments it is not our province to enter; but the literary question raised we may state for the information of our readers—as we find the same in a sort of manifesto put forth by the Wesleyans in a recent publication of the *Cornish Banner*. The gravamen of the charge involved is directed against the Rev. Editor: and its purpose is to establish the conversion of the deceased author to more favourable views of the character of Wesley in certain respects than he had originally expressed in the *Life* in question. In the alternative, the accusation of disingenuousness is transferred to the memory of the eminent writer himself. It was, as our readers know, the judgment of Dr. Southey that ambition and the love of power were ruling passions of Wesley's mind; and they will remember, too, that this judgment has been confirmed in terms yet more emphatic by that of Coleridge. The posthumous edition was accompanied, they are further aware, by 'Notes' from the pen of the late Mr. Coleridge, and 'Remarks on the Life and Character of John Wesley' by the late Alexander Knox:—and the editor observes that these, with the work itself, afford, "at one view, the opinions of three men of no ordinary minds upon the life and character of a fourth. Somewhat widely, indeed," he adds, "do they, on many points, differ in their estimate; and possibly the reader may be inclined to think the author's judgment of Wesley on the whole the most just and the most impartial one." The words marked in italics form the subject of the Wesleyan indictment—as re-affirming, the party infer, all the particulars of that judgment; while they are in possession of evidence to show that Mr. Southey had corrected his opinions in the above cardinal respect, and had intended to express that correction in his third edition had he lived to give it to the press himself. The testimony in support of this allegation, however satisfactory to that great religious body whose "wish" has long been "father to the thought," has rested till of late, so far as the parties now protesting were concerned, on personal impressions and reminiscences which seem to us to have been of the very slightest character; and which they, themselves, justly felt could not be offered to the literary public in contradiction of the inferences suggested at once by the biographer's silence and the editor's assertion. But the unexpected discovery of some documentary evidence, by which the deceased Laureate is, himself, made a witness in their cause has brought them before the public in an appeal against either "the fair fame of Dr. Southey" or the editorial honesty of his son. Of one of the letters appealed to, dated Keswick, 17th Aug. 1836, the following is an extract:—"My intention is to incorporate in it [the third edition] whatever new information has been brought forward by subsequent biographers; and, of course, to correct every error that has been pointed out or that I can myself discover. Mr. Alexander Knox has convinced me that I was mistaken in supposing ambition entered largely into Mr. Wesley's actuating impulses. Upon the subject, he wrote a long and most admirable paper; and gave me permission to affix it to my own work, whenever it might be printed. This I shall do, and make such alterations in the book as are required in consequence."

The fact, then, of Dr. Southey's change of opinion the Wesleyan organ affirms to be established; and that his son should have been ignorant of that change it holds to be a thing most improbable.—"That the Reverend Charles Cuthbert Southey," the writer sums up, "should have made no reference to this fact, in the discharge of the office which has fallen upon him,"

is to us a complete mystery. Dr. Southey, like most other authors, kept 'his own copy' of his works: in which it was his custom to make 'alterations and insertions':—and 'a few' were made in his copy of his '*Life of Wesley*;' but, as it would appear, there was no record of the change which his opinions had undergone through the influence of Mr. Knox! Dr. Southey, too, as every man of candour would do under the same circumstances, was in the habit of acknowledging this change, both in conversation and in correspondence with his friends; but, as it would appear, Mr. C. C. Southey never heard of the fact, either from his father or from any other source! It is scarcely imaginable, we admit, that the revered editor was altogether ignorant of this correction of 'the author's judgment of Mr. Wesley'; and yet we are unwilling to press the alternative, that he has studiously concealed, and as a consequence, in this case, misrepresented, the later opinions of his father. To us, however, it is of little importance whether the fact was unknown or concealed; whether circumstances of any peculiar kind prevented its revelation to the son of our author, or whether, ashamed of the change, he was careful not to divulge it; but it is of importance to the character of Dr. Southey and to the public to know that he did retract his charges of ambition against Mr. Wesley, and that it was his intention to publish his retraction, and to 'make such alterations in the book as should be required in consequence.'

The President of the Royal Society, the Marquis of Northampton, has appointed the evenings of February the 13th and 27th, and March 13th and 27th, for the receptions of the members of the literary and learned societies.

The *Church and State Gazette* mentions a rumour as having prevailed at Cambridge and Oxford to the effect that a Royal commission has received the sign manual of Her Majesty for a general inquiry into the state of education in England and Wales,—to include a visitation of the universities of Oxford, Cambridge, Durham, and London. "We have taken," says our contemporary, "some pains to ascertain the truth of this rumour,—which originated with a high ecclesiastical personage. We believe, however, that the report of the Royal sign manual being affixed to a commission is at least premature,—although the subject has, undoubtedly, engaged the attention of the Whig Government."

The booksellers of Dublin having formed themselves, as a body, into a Relief Committee for the purpose of contributing to the alleviation of Irish distress, have addressed an appeal to the Publishers of Great Britain for assistance. There is in the terms of the circular by which they invite the co-operation of the London trade a curious suggestion,—by which the claim of human nature in her hour of real agony is made binding upon those who have so often profited in their business by the fictitious agonies that genius has drawn. They who have been fed by literary starvation are called on to feed the actually starving. Out of the profits of fancied suffering a portion is demanded back for the relief of suffering life. The passage is as follows:—"The testimony of an eminent Judge, speaking from the Bench of Justice, without prejudice or passion, is of especial value at this moment. 'Writers of fiction,' he observes, 'have drawn the terrors, the desolation, the sufferings attendant on the plagues of former times; but these pictures of the imagination, highly coloured as they may be, do not equal those simple recitals of real misery and suffering which the chronicles of the present hour present to us in Ireland. Robust men, worn and gaunt with famine—weak women and children, sinking down faint from want of food—famished human beings uttering the cry of hunger, until that cry is stopped by death! Even the decent forms of burial obliged to be dispensed with, and the unshruded victims consigned unconfined to the grave!'—We have no doubt about the issue of such an appeal to the liberality of the English publishers."

The *Bombay Times* mentions that a meeting has been held in Calcutta for the purpose of adopting measures to commemorate the admiration of the community for the character of the late Dwarkanath Tagore. The plan adopted is that of a "Dwarkanath Endowment Fund; intended for the support of native students at University College, London, in

enable the profession the perpetration of a crime. A correct right tree Prussia has country e novel, 'I Messrs. translation Leipzig, has been remains to be grate. Last elected, the Chain the death The S. rescript, the order the same of Prussia Eagle or Constanti guided and Ottoman the mine. In not appeared addressed fame by fined our that we any degr the latter having in viewer ar laugh at things; our litera tion, is by a sel that close rel been reci crows n who hav The s what my without it is, fan who has up a "st known t writer w pump, o bucketfu of the h purpose aspirant own gen Moses Morison one, is a dealer in commar reputati can add Serious the hal Scholar will con hute thi can cut Dui mis paper, the nove and grn Lettres writer adverti specific most p the par

enable them to complete their education, general or professional:—and *ex officio* trustees were named for the perpetual administration of the fund.

A correspondent from Berlin writes to us as follows:—"The provisions of the international copyright treaty concluded between Great Britain and Prussia have been confirmed by the tribunals of this country even in favour of translations. Sir E. Bulwer-Lytton having sold the proof-sheets of his last novel, 'Lucrétia,' for translation into German, to Messrs. Duncker & Humboldt of this city, two other translations of that work, issued at Stuttgart and Leipzig, have been confiscated; and the sale thereof has been prohibited in the Prussian dominions. It remains to be tried whether a similar protection will be granted in Great Britain to Prussian authors."

Last week, the Academy of Sciences in Paris elected, by an almost unanimous vote, M. Faye into the Chair, in its Section of Astronomy, vacant by the death of M. Darnois.

The St. Petersburg journals publish a royal receipt, conferring on M. Leverrier, the astronomer, the order of St. Stanislaus of the second class.—In the same paragraph, we may mention that the King of Prussia has conferred the decoration of the Black Eagle on Baron Alexandre de Humboldt.—From Constantinople, it is stated that Dr. Smith, a distinguished mineralogist, has been commissioned by the Ottoman Government to make an examination of the mines in the neighbourhood of the Dardanelles.

In noticing, last week, an advertisement, which had appeared in a column of our previous number, addressed to literary aspirants—and offering them fame by retail on easy pecuniary terms—we confined ourselves to the immoral aspect of the effrontery, that we might not have it supposed that this is in any degree mitigated by the ludicrous phase which the latter exhibits, too. Our readers, however, having indulged their indignation against the "Reviewer and Classical Scholar," may as well have their laugh at him, also. There is a compensation in all things; and the want of principle which presents our literary advertiser in a posture of moral degradation, is supplied, to his own apparent satisfaction, by a self-complacency that rises to the sublime.—that sublime which lies, according to the proverb, in close relation to the ridiculous. Fame has generally been reckoned a hard task-mistress—distributing her crowns with a grudging hand. Of all the pilgrims who have started

to climb the steep where Fame's proud Temple shines afar, what myriads have faltered by the way, and died without winning the palmer bough to flourish on their graves! Fame being, then, the scarce commodity it is, fancy the singular fortune of the gentleman who has such a quantity of it at his disposal as to set up a "store"! The novelties of advertising are well known to be inexhaustible; but the notion of a writer who keeps the key of Helicon,—as if it were a pump, of whose waters he had the distribution by buckets!—or has got an assignment from the Muses of the haunted lands lying about Parnassus, for the purpose of letting it out on building leases to any aspirant desirous of erecting a temple thereon to his own genius—is a conception beyond the daring of Moses the clothesman or Cockle the antibilious. Morison's patent, though probably a more lucrative one, is yet not comparable to the invention of this dealer in literary gumboge. Such is our advertiser's command, it seems, over that fine essential thing called reputation, that, quite indifferent to it for himself, he can administer it to any one else by prescription.—Seriously, look at the grotesque conceit which sustains the halting principle of this "Reviewer and Classical Scholar"! He is, himself, to write the works which will confer reputation wherever he chooses to attribute them! From his own huge "immortality" he can cut off innumerable slices, to make countless *du minores* of! He has but to put his hand to paper, and draw drafts at sight on Fame! He is the sovereign of that order! He distributes crosses and grand crosses "in any branch of the Belles Lettres"!—For our own parts, we do not believe the writer will ever do anything much better than this advertisement. There is an ingenuity in the very specification of his testimonials. They are, for the most part, "well reputed and successful works, on the *partridge* of which the seal of secrecy is imposed."

Who can X. Y. Z. be? Does Moses know? Can Rowland tell? The greatness of his hand at an advertisement suggests the character of his works.—After all, the customers of this gentleman, we should think, will take no title more defined than that of graduates in the school of the GREAT UNKNOWN.

STARTLING NOVELTY IN THE FINE ARTS.
CAMERA LUNARIS; or, MOONLIGHT VIEWS, 200, REGENT-STREET. Open from Twelve till Five. Admission, 1s. "The pictures are perfectly colourless, and without any shade or any other outline produced by the pencil or the brush. They have all the appearance of coloured views, the tints being such as moonlight produces, viz. gray and dark slate colours. These tints are also varied, so that no sudden transition is apparent, the tints blending and softening into each other in an artistic style. The views of Tintern Abbey and of a Street in the old town of Northampton, are, perhaps, the best; but the whole collection is creditable to the artist, and a great proof of her ingenuity and perseverance."—Times.

ROYAL POLYTECHNIC INSTITUTION.—Prof. Schönbein's GUN COTTON, and other Explosive Compounds, with brilliant Experiments, lectured on by Dr. RYAN, daily, at half-past Three o'clock, and on the Evenings of Mondays, Wednesdays, and Fridays. The principle of the various ELECTRO-MAGNETIC TELEGRAPHS, explained daily by PROFESSOR BACHOFFNER, including the Patent of Messrs. Cook and Wheatstone, in use on the Railways, and the more recent Patent of Messrs. Nott and Gamble. The various Models explained. Magnified specimens of Diseased Potatoes exhibited by the Oxy-hydrogen Microscope, with the Destructive Insect, supported by A. Smees, Esq. F.R.S., to be the cause of the disease. A beautiful Series of New Dissolving Views. The Diving Bell and Diver, with Experiments. The Physico-logic New Chromatope, &c. &c.—Admission, 1s.; Schools, Half-price.

SOCIETIES

ROYAL.—Jan. 14.—The Marquis of Northampton, President, in the chair.—The following papers were read:—

'On the Ganglia and Nerves of the Virgin Uterus,' by R. Lee, M.D.

'On a new and practical form of Voltaic Battery of the highest powers, in which Potassium forms the positive element,' by J. Goodman, Esq. The author succeeded in constructing a voltaic arrangement of some power by fixing a piece of potassium to the end of a copper wire, placed in a tube containing naphtha, and bringing it in contact with a small quantity of mercury, held by a layer of bladder closing the lower end of the tube, which was itself immersed in acidulated water immediately over a piece of platinum, and then completing the circuit by establishing a metallic contact between the copper wire and the platinum. This battery acted with energy on the galvanometer, and effected the decomposition of water. A series of twelve pairs of similar plates exhibited a sensible attraction of a slip of gold leaf. Thus it appears that the substance which possesses the highest chemical affinity manifests also the greatest power of electrical tension.

GEOGRAPHICAL.—Jan. 25.—Sir R. I. Murchison in the chair.—A paper, by the Secretary, 'On the History, and Descriptive of the various Systems of representing the Relief of the Ground in Topographical Maps,' which had been commenced at a former meeting, was concluded.

STATISTICAL.—Jan. 18.—Lieut.-Colonel W. H. Sykes, V.P., in the chair.—'On the Accounts of the Bank of England under the operation of the Act 7 & 8 Vict. c. 32,' by J. T. Danson, Esq. This paper comprised the Bank operations from the 31st of August, 1844, to the 5th of September, 1846; and gave a review of the general condition of the country, as bearing upon the state of the currency, during the period in question,—including the fluctuations in the rate of interest, the state of the foreign exchanges, the price of food, the extent to which profitable employment had been afforded to the labour and capital of the country, and the recent extensive speculations in railways. Mr. Danson is of opinion that the act has not imposed upon the expansion of the circulating medium any restriction sufficient to prevent the recurrence of those extensions and revulsions of credit which have hitherto been attributed to over issues of bank notes payable on demand; but thinks it probable that in the present state of the subject others would arrive at a different conclusion from a view of the same facts. He presented the paper rather as a contribution towards a better and clearer discussion of an abstruse and complicated question, than as an attempt to anticipate the decision of it, which a wider and more accurate knowledge of the facts must ultimately elicit. A series of tables were appended, as well as diagrams, illustrating the direction and extent of the fluctuations of the principal items of the accounts, over the whole

period, simultaneously with the fluctuations of the exchanges upon Paris and Hamburg, and those of the imperial average price of wheat.

SOCIETY OF ARTS.—Jan. 20.—T. Hoblyn, Esq., in the chair.—'On the Cultivation of the Mulberry and the Growth of the Silkworm in this country,' by Mrs. Whithy. After repeating what the writer had done in former years, the paper goes on to state that, in 1846, Mrs. Whithy made several experiments to ascertain the relative value of eggs procured from different places; and gives the following comparative weight and number of the cocoons produced, all the worms being treated in every respect alike:—

No.	English	77 weighed	2 and 77 produced	raw silk.
1.	Porticiers	55	" 2	" 460
2.	Bordeaux	47	" 2	" 480
3.	Italian	45	" 2	" 213
4.	Bengal	340	" 2	" 1

The Bengal cocoons were so inferior to the others that they were not wound off. The communication concluded with a reply to the question, "How the English grower could compete with the Bengal grower, the latter having four crops and the former only one annually?" One cocoon reared in England is equal in weight to four of the Bengal; and the raw silk sells at from 25s. to 25s. per pound, whilst the Bengal raw silk fetches only from 10s. to 11s.

'On the Ventilation of Schools, Churches, Public Rooms, &c.' by James Mather, Esq. The author states that the application from the Committee of the Union Schools at South Shields for suggestions as to ventilation had led to the following results:—The first room is a school for boys, and is on the ground-floor. Its length is 60 feet, breadth 30 feet, and height 13 feet, and it contains 23,400 cubic feet. The second room, for girls, is on the upper story; and is 45 feet long, and 30 feet broad, and 13 feet high. It contains 17,550 cubic feet. In the first room there are 180 boys; each breathing not less than 1,200 times an hour, and requiring more than 112,000 cubic inches of atmospheric air per day of 24 hours. This, for 180 boys, will be 25,560,000; or, for the 5 hours they are confined in the school-room, 5,325,000 cubic inches of atmospheric air.—17½ of the entire air of the room. They pour into it in that time from their lungs about 319,500 cubic inches of carbonic acid gas, taking it 5 per cent. of the atmosphere inhaled, mingling with it also nearly 3,206,750 cubic inches of free azote or nitrogen, which, with the carbonic acid gas, constitutes a large portion of the school atmosphere. "I entered these school-rooms," observes the author, "towards the conclusion of school hours; and found the air vitiated to a serious extent—emanations from the lungs and skin being very perceptible and sickly, and, in a small degree, resembling the deadly after-damp." In order to prevent the injurious effects resulting from such an atmosphere, it is necessary that the whole air of the room should be changed at least every half hour; so that every noxious gas may be removed. For this purpose, he proposes that an aperture not less than 12 inches by 24 should be made through the wall on the west side of the room (the most open and unobstructed), 6 feet from the floor, equidistant from the end walls. This would be sufficient to displace the entire contents of the room every half hour, passing in at the rate of 6 feet per second. This column of air he proposes should be carried directly across the room by means of a wooden tube 12 inches by 16 inches, like a beam—and a second tube, 10 inches by 10 inches, from the same aperture should rise perpendicularly against the west wall to the ceiling, cross it at right angles, and then descend the east wall till it meets the horizontal beam at its extremity. From the centre on the floor, a tube is to rise as a pillar supporting the horizontal beam. These tubes are each to have about 500 holes drilled in them, for the purpose of spreading the air in all directions.

'On a new Oil Plant called the Gold of Pleasure, or Camelina sativa, and its importance to agriculturists and manufacturers generally, with remarks on the opportunity now afforded of introducing its cultivation into Ireland,' by W. Taylor, Esq. The plant is an annual, belonging to the natural order Cruciferae, and grows to the height of two or three feet. It is a native of the most northern parts of Siberia. The soils best adapted to its cultivation are those of a light nature; but it does

not fail to produce a crop on land of the most inferior description. It has been found on barren sandy soils, where no other vegetable would grow. The time for sowing the seed is early in the spring months. The quantity of seed required per acre is 10lb. It should be drilled in rows about nine inches apart; and may be cultivated after any corn crops; and is a non-exhauster of the ground. A fine oil is produced from the seeds, fit for burning in lamps. It can be used in the manufacture of woollen goods, soap, &c.; and can be sold at a cheap rate. The oil cake made from this seed has been found highly nutritious, and useful in fattening oxen and sheep.

Jan. 27.—G. Moore, Esq., V.P., in the chair.—J. Bell, Esq., was elected a member.

A paper was read by Mr. Irvin, on his 'Patent Machinery for the Manufacture of Architectural Carvings.' The author commenced by stating, that of late years the art of carving has been allowed to decline on account of the expensive, tedious, and delicate process employed in the production of meritorious works in that branch of Art. The revived taste of the present day,—the rapid improvements in science and art,—the increased passion for architectural embellishment,—the growing anxiety in the public mind to rescue from neglect or oblivion every relic of our ancient magnificence, sacred or civil,—the learned associations which have sprung up for the advancement of this grand object, had induced him to turn his attention to the subject; and he had perfected machinery by which he is enabled to multiply carved works to any extent, and produce them at one-fourth of their original cost. The secretary described to the meeting the nature of the machinery, which consists of a polar tool, that can be raised, depressed, or moved in a curved direction at pleasure. The head of the machine, on which the work is placed, is also moveable; and thus the workman is enabled to trace from his drawing any given line, and produce a corresponding relief. Specimens of carving in wood and stone—an inlaid marble table-top—and other works were exhibited.

The next paper was 'On the Formation of a National Gallery of British Art by means of Public Voluntary Contributions,' by H. Cole. The wish to establish a National Gallery of British Art has found utterance oftentimes and in many ways, but hitherto no practical steps have been taken to realize it. A national collection of pictures, which shall exemplify the state and progress of the British School of Art still remains a public want. France and Germany have been honouring their artists and benefiting their people, by placing before them the works of their painters; but England has hitherto done nothing publicly. Towards the formation of a British National Gallery, we have only at present the prospective effects of Sir Francis Chantrey's bequest. In the mean time, with the public support, Mr. Cole proposes that the Society of Arts shall endeavour to do what the Government might have done, and take the first step towards the formation of a gallery of the works of eminent British artists.—This proposal has been thus far sanctioned according to the laws of the Society. Submitted in the first instance to the Fine Arts Committee, it was referred by them to the Council, who resolved that it was a worthy thing for the Society to undertake. It may not be generally known that the first public exhibition of pictures was held in the rooms of the Society of Arts. The artists whose works were exhibited soon afterwards formed the Royal Academy. As the Society took this foremost position when British Art made its first steps in the establishment of an Academy, so it is a fitting sequence that the Society should now proffer its aid and become the first agent to gather together, as in a Treasury, the fruits of that Academy in its years of maturity. With these views, Mr. Cole suggests that the Society shall organize an annual exhibition of pictures, novel in its kind, and differing essentially from any other existing exhibition; to be, in fact, an exhibition which will be auxiliary to all others, and not the rival of any. It is proposed to collect once a year, and exhibit in the great room as many as possible of the paintings of some one eminent living artist, and to couple with the collection of pictures an exhibition of engravings from them. Perhaps it may be possible to add some of the drawings and studies of the artist, so as to concentrate in one spot annually the completest exhibi-

tion of the powers of one painter. There would be great interest in thus bringing together, in a chronological series, the works of the best artists of our own school—of exhibiting year after year the productions of such men as Eastlake, Leslie, Landseer, MacIise, Collins, Mulready and Turner; and when we have exhibited the works of these men and others that might be named, and thereby bestowed on the nation gifts of their genius, and honoured the men themselves, our younger artists, rising into equal fame, will supply our walls with fresh attractions. There are many advantages in exhibiting the works of an artist during his lifetime. Obviously the collection of them may be made all the more complete. The works exhibited are thus stamped with the artist's own guarantee for their genuineness. When we consider the public interest which often attaches to the exhibition even of a single fine work of one artist, we may hope that the public would encourage warmly the exhibition of numbers of fine paintings of one artist; having the motives to do so,—first for its own immediate gratification in the exhibition itself, and next the object of procuring by means of it a work of high Art to become its own property. The principal object, then, of this exhibition is to amass a fund, for the purpose of forming the nucleus of a gallery of the best works of British artists: to be thus enabled to give to the artists whose works are exhibited, a commission for a picture without dictation as to subject and size; to give him a commission in such a mode and in such terms as shall be calculated to obtain from him a picture which he would feel a pride in showing to his countrymen as his best work; on which he would rest his fame, and which he would offer to posterity as the best specimen of his genius and ability. When this picture is painted, it is proposed to present it to the National Gallery. In proportion as the public support the exhibition, so will they get a return for their support. It is proposed that the charge for admission should be on a graduated scale, so as to enable all classes to become voluntary contributors, and thus share the merit of founding a National Gallery of British Artists. But, in order to give an opportunity to those parties who may be willing to promote this object more directly, it is proposed to receive special subscriptions of 1*l.* and upwards per annum. The name of each subscriber will be registered as one of the donors of the picture; who will receive an original etching of the picture painted for that particular year, and a free admission to the annual exhibition. In maturing this plan, it was necessary to ascertain the feeling with which the possessors of pictures were likely to entertain it, and how far they would be disposed to assist the scheme by the loan of their pictures. As might have been expected, the proposition has been received with the greatest goodwill. Already promises of assistance have been given which place the possibility of making an attractive collection beyond a doubt. The artist, whose works it is proposed to exhibit at the opening of this new campaign, is Mr. E. Landseer.

Other papers were read—which we reserve for our next report.

ROYAL INSTITUTION.—Jan. 22.—Lord Prudhoe, President, in the chair.

Prof. Faraday 'On Gunpowder.'—Prof. Faraday briefly noticed the known composition of gunpowder as consisting of—

75 parts of Nitre
15 " Charcoal
10 " Sulphur;

which, converted into equivalents, give—

1 of Potassium
1 " Nitrogen
6 " Oxygen
34 " Carbon
0.85 " Sulphur

in a state of mechanical mixture. He then proceeded to advert, 1st, to the manner of the action of gunpowder. Gunpowder was described as a solid body, in which a source of enormous power was locked up, capable of being brought into immediate operation whenever wanted: the action thus elicited being itself regulated by human skill with wonderful precision. The respective functions of the sulphur, nitre, and charcoal in producing the effects of gunpowder, were experimentally shown. The enormous quantity of gas generated by the combustion

of gunpowder, irrespective of heat, was exhibited. It was remarked that, on the ignition of gunpowder, though the sulphur begins the combustion, it is not itself burned by the oxygen of the nitre, but unites chiefly with the potassium of that salt to form sulphuret of potassium,—a substance which assists in giving to the flame of gunpowder an intense heat.—2ndly, The amount of heat required for the inflammation of gunpowder was next adverted to. If gunpowder and steel filings be dropped together through four or five inches of flame, the latter will burn, though the former will not. A flame from gas was made to play for several seconds on a heap of gunpowder, without lighting it; but, 3rdly, when actually lighted, gunpowder evolves very great heat. It is to the immense heat produced on the solid products of the combustion of gunpowder, that the certainty of its complete combustion is greatly owing. In this respect gunpowder differs characteristically from gun-cotton. The latter fires at a heat which would not affect the former; but produces, by its combustion, a degree and condition of heat much less communicable to other bodies.—4thly, The effect of the heat generated, independent of the chemical change from the solid to the gaseous or vaporous state, namely, that due to mere expansion or increased elasticity producing the effects of gunpowder, was adverted to. This was illustrated by the violence with which a mixture of one volume of oxygen with two of hydrogen gas bursts the vessel which contains it, solely in consequence of the heat elicited during their combination. This is manifest from the fact that the space occupied by the uncombined gases is greater by one-half than that taken by the resulting steam.—5thly, Prof. Faraday laid great stress on the effect of the granulation of gunpowder. To this condition of gunpowder, presenting, as it does, a number of separated surfaces of size just sufficient to become surrounded with flame at the same instant of ignition, much of the disruptive or projectile effect of gunpowder was ascribed. It was shown that, without that porosity which its division into grains imparts to a mass of gunpowder, the explosion of the whole could not be instant nor simultaneous. This was proved by bringing a piece of mill-cake successively into the condition of grain powder and of meal powder. The slow combustion of the solid meal powder fuse was compared with the quicker inflammation of the hollow rocket and the instant inflammation of the charge of a gun. All these effects are related to the condition of the interior of the gunpowder in respect of its permeability by the flame of the first particles ignited. Then, as to its exterior condition, it was shown that the tardy burning of the miner's fuse is due to the granular state of the powder in its case being counteracted by the pressure of the strands of rope wrapped very tightly round it; while, on the other hand, in the cracker of the fire-work-maker a similar train is instantly fired throughout, because it has a loose jacket all over it, and, in the burning of the common cracker, an alternation of these effects is produced.—In conclusion, Prof. Faraday dwelt on the great importance of time in producing the effects of gunpowder. Contrasting the action of gunpowder with that of fulminating-mercury and silver, or of those still more fearfully explosive compounds, the chlorides of nitrogen and of iodine, Prof. Faraday showed, that, if the explosion of gunpowder were really instantaneous, it would be useless for all its present applications. As it is, however, whenever gunpowder is fired in the chamber of a gun, it does not arrive at the full intensity of its action until the space it occupies has been enlarged by that through which the ball has been propelled during the first moment of ignition. Its expansive force is thus brought down and kept below that which the breach of the gun can bear, whilst an accumulating, safe, and efficient momentum is communicated to the ball, producing the precise effects of gunnery. This manageable action was contrasted with the effect of a morsel of iodide of nitrogen put on a plate, and exploded by being touched by the extremity of a long stick. The parts immediately in contact with the iodide were shattered.—i. e., the end of the stick was shivered, and the spot in the plate, covered by that substance, was drilled as if a bullet were fired through it, yet no tendency to lift the stick was felt by the hand,—whereas the comparatively gradual action of gun-

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MEETINGS FOR THE ENSUING WEEK.

- Nov. Pathological Society, 8, P.M.
- Royal Institution, 2.—Monthly Meeting.
- Civil Engineers, 8.—An Account of the Method employed in Laying the Permanent Way of the Philadelphia and Reading Railway, U.S., by W. C. Newton.
- Linnean Society, 8.
- Geological Society, half-past 8.
- Society of Arts, 8.
- Society of Antiquaries, 8.
- Zoological Society, 8.—General Business.
- Royal Society, half-past 8.
- Royal Institution, half-past 8.—W. R. Grove, Esq. M.R.I.
- Some Considerations on the Nature of Heat.
- Botanical Society, 8.

FINE ARTS

FINE ART GOSSIP.—A report has been circulated, in some quarters, that Mr. Eastlake had retired before the clamour which has been raised against him,—and given in his resignation as Keeper of the National Gallery. We trust Mr. Eastlake is not the man to give such advantage to his enemies. At any rate, the report is contradicted on his own authority; and, from what passed in the House of Commons a few nights since, he will have the opportunity, we hope, of putting his vindication in such a form before the country as shall be a protection for him against anonymous calumniators. Mr. Hume moved an address to Her Majesty, "for a copy of the minutes of the trustees of the National Gallery during the years 1845 and 1846, with the names of all the trustees present at each meeting; also for copies of the orders and instructions to the keeper of the gallery respecting the cleaning of the pictures, and any directions in respect to their arrangement." Sir R. Peel seconded the motion; and said, that the trustees had no other object than to give the fullest information to the House. There had been, he added, a meeting of the trustees a few days before; and in consequence of the observations which had been made elsewhere, they had called upon the gentleman under whose immediate charge the institution was placed, to make the fullest report to them on the subject. Sir Robert hoped that, "in consideration of that gentleman's high character, his great eminence as an artist, and his consummate knowledge of the art of which he was so distinguished an ornament, Hon. Members would suspend their judgment until that report and other documents should be laid before them;—which he hoped would be in a few days."

A few weeks since, we announced the retirement of Mr. Howard from the active duties of the office of Secretary to the Royal Academy, with the enjoyment of all its emoluments,—and the appointment of a Deputy Secretary, to undertake its responsibilities. To this latter office Mr. J. P. Knight has been elected.—The arranging committee of the pictures, statues, &c., for the ensuing exhibition in May, are T. Uwins, T. Webster, P. Macdowell, and J. R. Herbert, Esqs.—The Lectures on Sculpture, by Sir Richard Westmacott, will commence on Monday evening, Feb. 15th,—and continue the five succeeding Mondays. Those on Painting, by Mr. Howard, will be commenced on Thursday evening, Feb. 18th, and the five following Thursdays.

The architects of London met, on Monday last, at the house of Mr. Donaldson, in Bolton Gardens, for the purpose of presenting a silver inkstand, by way of testimonial, to their professional brother, Mr. Papworth, on his retirement from business, at the advanced age of 72. The address was presented by Mr. Cockerell; and conveyed the sentiments of esteem in which he is held by the profession.—Mr. Papworth was the first conductor of the Government School of Design.

We have been much gratified at the sight of two capital pictures by Rembrandt,—the portraits of himself and his mother, very varied in their modes of execution: the first, a boldly-imparted and vigorously-coloured study; the last, its very antithesis,—in tinting, delicate,—in drawing, correct,—in expression, most refined. They are the property of His Grace the Duke of Buccleugh, and have just undergone the removal of dirt and varnish, bringing out the tones of the pictures clear and without crudeness:—a difficult operation, which has been most ably effected by Mr. Farrer.

We call the attention of our readers to the paper read by Mr. Cole at the meeting of the Society of

Arts, on Wednesday last, (reported in another part of our paper to-day,) on the subject of the scheme of picture exhibitions as the foundation of a picture gallery, to which we alluded last week [*ante*, p. 103].

The Paris papers report the death, in that capital, of the Comte de Clarac,—a free member of the Academy of the Fine Arts, and Conservator of the National Museum of Antiquities.

A friend, writing from Milan, says, "At length I went to see the far-famed 'Supper of Leonardo.' It was much more dilapidated,—nay, destroyed,—than I expected to find it. What a wreck it is! The figure of Christ is yet very beautiful. There will be very little remaining in a short time, I should suppose. The material seems to peel off rapidly. From the sublime to the ridiculous!—We went to the Brera Gallery; and witnessed the extraordinary productions of the modern Milanese School,—and laughed heartily at the worst exhibition we ever saw. It is really monstrous that the authorities permit such works to see the daylight. With very few exceptions, they would not be admitted even at Suffolk Street!"

Our readers will remember that, some time since, the Emperor of Russia presented to the King of Naples two splendid horses of bronze. These horses have been placed in front of the Theatre of San Carlo; and a correspondent from Naples sends us the following paragraph respecting them.—"It will be remembered that his Imperial Majesty, together with the Empress, who spent the whole winter in the Kingdom of the Two Sicilies, were for some time the guests of King Ferdinand; and as some acknowledgment, therefore, of the attentions they received, the Emperor has thought proper to send as a present the two noble statues which now adorn one of the most public situations in Naples. The horses are in bronze, in the attitude of rearing,—whilst two men are holding them by the bridles. The figures of the animals are draped with what appears intended for leopards' skins; whilst the men are naked, excepting that a portion of the drapery of the horses falls upon their shoulders. The height of the figures is somewhat above the natural: but the critics here say that that of the men is not in good proportion,—being less than is demanded by correct principles. The inscriptions are as follow; the first being by the Emperor:—

Nicolaus Russorum Autocratori
Quod hinc in patriam rediens
Aerea hæc
Mira Petropolitani artificis simulacra
Ad Nevam annuum posita
Fidēs—perpetueque amicitie pignus
Dono ubi miseris
Ford. II. regni utriusque Siciliæ Rex
Magno Imperatori deque artibus benemerentissimo
Hunc lapidem grati animi testem
Auspiciatque ejus in Borboniam regiam adventus
Æternam posteris monumentum
MDCCCXCVI
Ferdinandus II. regni utriusque Siciliæ Rex
Quo mnenosynon
Nicolai Russ. Autocrati
Sibi a Petropoli adreductum
Ornamento Neapolifort
Ubi ille primum
Mox Alexandro Teodorowna Augusta uxor
Diversati jucundissime fuerant
Hosce quantvis pretii equos statuasque
A tam excelso hospite dono acceptas
Hæc in area collocari jussit—
MDCCCXCVI

The hope so confidently held out that the Peers should assemble in their new Chamber for the Parliamentary business of 1847 has been, like all former anticipations of a like kind, disappointed. The Commissioners of Woods and Forests have just issued a Report, showing the condition of the works at the new legislative palace on the 30th of last June; and Mr. Barry's report to themselves, which is therein incorporated, affords an insight at once into the progress made and the causes which are operating to impede it. "The shell or carcass of the river front portion of the building," he says, "is completed. The whole of the north and south flanks are now roofed in, and the carcass of the building completed, with the exception of a small portion of the cresting on the ridges of the roofs. The Victoria tower is 70 feet in height, and the groined roof over the state entrance within it is in hand. The clock tower is 73 feet high, and is now above the adjacent roofs. The central tower s from 55 to 60 feet high; and the corridor portions of the

building to north, south, and east of it, as well as a portion of St. Stephen's Hall, are at the same height. The whole of the low roofs over the corridor, and rooms surrounding the various courts, are completed. The Royal gallery is roofed in, the windows glazed, and the wood ceiling is nearly completed. The roof of the House of Commons is being fixed; and the New Palace-yard portion of the building is ready for its roof,—which will be fixed forthwith. The brick arches forming all the floors in this part of the building have been completed. The various brick arches forming the floors in other portions of the building are completed; and the stone groins and vaults required in various parts of the building are far advanced. The work at the crypt of St. Stephen's Chapel and contiguous portions of the building, and also the vaults under the central hall, are at a stand, owing to difficulties in respect of warming and ventilating arrangements. The decorations of the walls and ceiling of the House of Lords are completed. In the House of Lords, and in the adjoining lobbies and corridors, the carpenters and joiners are proceeding with the fixing of the oak finishings. The joiners' work of the libraries, committee-rooms, refreshment-rooms, and corridors of access thereto, of the Houses of Lords and Commons are, for the most part, prepared; but the fixing of those finishings, and the preparations of the joiners' work for other portions of the building, cannot with propriety be proceeded with until a decision is come to in respect of difficulties connected with warming and ventilating arrangements."

MUSIC AND THE DRAMA

NEW PUBLICATIONS.

"Re-publications" would be the more correct title for most of the works before us.—The first on our list, *The Unpublished and Rarely-known Works of Sebastian Bach, for the Clavier or Pianoforte* (Nos. 1 to 4), the fingering by Carl Czerny, adapted to English Use, is a collection of matters which have already issued from the foreign musical presses:—No. 3, the *Fantasia Chromatica*, being familiar to every pianist of high class. We merely state this to prevent disappointment. The publication is interesting and seasonable. No. 1, for those who know it not, will throw a new light on the "varieties" of the great Leipzig organist. It is a series of movements descriptive of a journey: beginning with an *arioso*—setting forth the entreaties of friends who wish to keep the traveller at home, as gracefully expressive as any air by Pergolesi or Hasse or Jomelli—and ending with a *fugato* movement "as an imitation of the Post-Horn," which those curious in comparisons may measure against the minuet in Spohr's dreary Duett, "Recollections of Saxon Switzerland." We delight in these republications from the old masters; especially when they prove, as here, what has been too generally denied to the latter—namely, their variety; and when under the superintendence of an Editor in every respect so competent as Mr. Holmes.

The *Full Cathedral Service as used on the Festivals and Saints' Days of the Church of England*, composed by Thomas Tallis, newly edited by Edward F. Rimbault.—The *Order of the Daily Service of the United Church of England and Ireland*, edited, with an Historical Introduction, by Edward F. Rimbault.—Here, too, are republications, in splendid and commodious forms, of some of our most precious antiquarian treasures. We so recently touched on the artistic value of these, when speaking of the Historical Concerts of Mr. Hullah's pupils [*ante*, p. 104], as to render analysis unnecessary on an occasion where space is precious,—when, moreover, we desire neither to engage in controversy nor to discourage research.

Two smaller publications, also edited by Mr. Rimbault, and, according to the fashion of the day, daintily brought out, claim courteous welcome. The first is, *A Little Book of Christmas Carols, with the Ancient Melodies*,—the second, *Nursery Rhymes, with the tunes to which they are still sung*. Were we to begin annotating on these last, we should never have done; since, as we remarked some years ago, on the publication of similar matters (without the music) by "our trusty and well-beloved" Felix Summerly, every well-conditioned person has his own incorruptible and uncorrupted version of these dear old works of literature and art,—and would go

to the stake rather than deny its orthodoxy. Seriously, the truth, whether as regards "dialogue" or "songs," is not to be come at.

We have already called attention [*ante*, p. 52] to the publication of the music to Beethoven's 'Ruins of Athens' and 'King Stephen' as an attraction to *La France Musicale*; and more than once to the performance of one or other work as advisable. The publication of these works is curiously incomplete; the overture not being given to either. In the first, besides the movements already somewhat more familiar to the public, the 'Invocation to Apollo,' a fine, richly instrumented *solo* for a Pischek or a Staudigl (why not at the Philharmonic Concerts?), and the *finale*, so sadly murdered last year at the Princess's Theatre [*ante*, No. 958], claim attention. Here, as in the *finale* to 'King Stephen,' will be found an employment of climax very nearly as simple as that which the Italians have repeated *usque ad nauseam*,—but with touches which redeem it from Italian commonplace. The use, in each, of the triplet against the two quavers is an exemplification (in the spirited form) of that peculiarity which so deliciously mystifies the listener in the *andante* to the Symphony in A. In 'King Stephen' we have a bold but (for a wonder) not very original bass *solo* and chorus of warriors;—a second chorus (apparently of captives) in the minor introduction to which are some true touches of the master; a military march in rather odd phrases of three bars each; then the now familiar chorus of Bridesmaids, 'alla Ungarese'—the long neglect of which is curious, so calculated is it to charm every listener;—next, a second march and bridal chorus, of less merit; and, lastly, the *finale* aforesaid, with some charmingly graceful passages of accompaniment, and a desperate skip of a fourteenth (from D to B alt.) for the voices to execute. As a whole, this seems one of the master's weakest works.

Chant d'Ossian, Morceau Fantastique,—Perles d'Ecumes, Fantaisie-Etude—Libella, by Théodore Kullak.—These are graceful and effective productions of the newest school of pianoforte writing: not closely corresponding to their characteristic titles, it is true—since the first, from the fashion of its melody, might most fitly have been called *Chant de Bellini*. In the second, an interweaving passage of *arpeggi*, in groups of six notes, will tax the steadiness and the left-hand agility of the player most severely;—but with especial brilliancy as the result.

HER MAJESTY'S THEATRE.—Since our last notice was written, Mr. Lumley, by issuing a *programme*, has accepted most of the promises made for him by the *Morning Post*. He limits Meyerbeer's engagement, however, to 'The Camp of Silesia'; and, in place of promising 'Attila' and 'I due Foscari' by name, declares that, in addition to Verdi's, Meyerbeer's, and Mendelssohn's new contributions, "several operas new to this country will be produced and the *répertoire* will be selected from the *chefs-d'œuvre* of Mozart, Cimarosa, Rossini, Donizetti, Mercadante, Bellini, &c." Further, the return of Mdlle. Taglioni and the engagement of Signor Coletti are spoken of doubtfully. Our last week's remarks, then, with regard to the promise of so many novelties cease to be speculative and conjectural;—but bear directly on the bond entered into betwixt the management and subscribers.

A letter from Mr. Bunn to Mdlle. Jenny Lind has been published,—in which he formally cites her to fulfil her uncancelled engagements with him, and announces that he will listen to no proposals of compromise which shall not be subsequent to her having made her *début* at Drury Lane in any language that she pleases.

On Tuesday, there appeared in the *Morning Chronicle* the following letter from Dr. Mendelssohn's publisher "and confidential agent":—

You may, if you like, flatly contradict every word the *Post* and the *Times* have put forth respecting Mendelssohn having made any arrangement with the Italian Opera House. Up to the 16th of January he had neither seen a *libretto* nor written a note towards an opera; and he is the last man in existence to make an engagement without being sure he can keep it. As far as Mendelssohn is concerned, it is all fabrication. It even depends on my letter, which I have written to-day, whether he comes over this year or not.—I am, &c.

E. Buxton (Ewer & Co.)

The visit referred to in the concluding lines is the one already announced as intended to the *Sacred Harmonic Society*. The following reply was published in the *Post* of Wednesday:—

The only notice we think it necessary to take of the bare-

faced assertions of a morning contemporary, in which our authority is called into question, is, that what we stated in reference to the programme of Her Majesty's Theatre was founded upon documents of the most clear and undoubted nature. As regards the falsehoods published, they are part of the wretched system unblushingly adopted last year, and which was ultimately exposed, so as to deprive the conceptions of those parties of all character and credit. * * * This, the subscribers will observe, is the answer of the *Post* to the *Chronicle*,—not of Mr. Lumley to Mr. Buxton. It remains, therefore, still to be proved which of the two parties thus unexpectedly at issue is the authorized one—the Manager in his announcement or the Publisher in his "flat contradiction."

LYCEUM.—Great is the necessity for novelty to a theatrical management. The author of the new force produced on Monday has endeavoured to be "singularly wild" as well as "originally beautiful;" but we cannot congratulate him on the result of his endeavours,—though he was far from unsuccessful with the house. The title of the piece, 'The Wigwag,' prepares us for some of the excitement proper to the American Indian's life; and its scene, "an Indian encampment near Montreal, Canada," justifies the expectation. Hither has come Pluffy Plumpton, Esq. (Mr. Keeley), a young gentleman in independent circumstances, who is mistaken for a spy by a party of Indians, and brought before their chief, Fondlesquaw (Mr. Frank Matthews). The latter, in consideration of the prisoner's coolness, recognizes him for an Englishman indeed, and grants him a private interview. Young Pluffy explains. He has come from London with a Mrs. Adelaide Lobscouse (Miss Forster), in search of her husband and her daughter Julia (Miss Arden),—to whom he is affianced. The lovers, however, have quarrelled; and to get rid of his ill temper, the gentleman, having wandered from his fair companions, was amusing himself with a shot or two when captured. During his story, Pluffy indulges in no little abuse of the fugitive husband.—Mr. Erasmus Lobscouse. Fondlesquaw's indignation being awakened, he incautiously betrays himself for the individual in question. Once a grocer in Bloomsbury, he had run away to escape from a scolding wife; and settling among the Indians, had become their chief:—having, besides, adopted a maiden of the tribe, named Cora (Miss Mary Keeley), for his daughter. This young lady, it seems, has a decided objection to marrying an Indian;—a point insisted on by the tribe, and now proposed to be settled by an oracle. Fondlesquaw, to buy Plumpton's silence, makes him an offer of the lady. A slight difficulty, however, arises. Mingo (Mr. Oxberry), ugly and cowardly, is a rejected suitor of Cora; and he demands that the proposition to consult the oracle shall be carried out. The manner of the consultation is simply by the pseudo chief's sleeping at the foot of a certain rock; there dreaming, and interpreting certain signs or marks that will be made on the rock itself. There would be little doubt as to the issue of a divination like this, but that Mingo has, also, his own plans for producing a result. He ascends the summit of the rock to write his own name there: but is knocked down while in the act of engraving the first letter,—which, after all, being written in a reversed position, looks like W. Meanwhile, the vixen wife and daughter are also captured. The chief would fain hide himself in his tent,—but must come forth to read the oracle. Much to Mingo's disappointment, he pronounces the letter to be W, the initial for White:—the Indians having already called Plumpton by the name of "the Little White Buffalo." Poor Julia Lobscouse being in a fair way of losing her swain, of course faints. Pluffy feels his love for her revive,—but in vain. A shower of bullets, he is pleasantly informed, will inevitably follow his attempt to walk off with the Bloomsbury lady. Then comes the discovery of Lobscouse by his wife. While this new affair is being settled, a detachment of cavalry has entered the forest; and the Indians are fain to permit the intruders to depart uninjured.—Here, it must be confessed, is abundance of action for a one-act drama: and some of the jokes put into the mouths of the Indian characters have a freshness of application which tells with remarkable effect.

MUSICAL AND DRAMATIC GOSSIP.—Anxious to clear off certain arrears ere the season sets in, we must pack away rumours, &c. into the smallest convenient compass; and thus content ourselves with

simply announcing the last concert of the *Choral Harmonists*, at which Spohr's 'Last Judgment' and Mr. C. Severn's 'Spirit of the Shell' were performed—the fourth of the interesting and well-selected *Sacred Concerts* at Crosby Hall,—and the resumption by Madame Dulcken of her *Soirées* of chamber music at her own house.—The hundred and sixth anniversary of the *Madrigal Society* was held on Thursday week, under the presidency of Lord Saltoun.—The *Sacred Harmonic Society* announces that Handel's 'Dettingen Te Deum,' with a selection, will be the subject of its next performance; to be given on the 18th of February.—We cannot overlook the movements of Madame Bishop in the provinces; owing to the curious discrepancy betwixt the local reports and the notices (from "a Correspondent") which appear in the London papers. The latter savour of that puffery which it is our mission to discourage.—We have heard that Mrs. Hampton, whose singing of Irish ballads is well known in our musical circles, is about to appear in opera at the Princess's Theatre.—Madame Vestris has made her first retiring step, by taking leave of the public of Liverpool, and announcing that henceforth it is her intention to perform only in London; her health not permitting the fatigue of travelling engagements.—We believe that Mrs. Butler has decided on shortly appearing at the Manchester Theatre; where, also, her new tragedy will be produced.—The *Builder* has answered "the fabrications" of those who pronounced Covent Garden unsafe, by publishing particulars of a survey,—from which it appears that by the substitution of brick-work for wood-bond "the building is now considerably stronger in this respect than ever it was before."

The concerts of the *Conservatoire* at Paris have recommenced under the superintendence of M. Halévy. The first seems to have contained nothing new. The *Gazette Musicale* registers a complaint against the French text to the chorus, 'O happy and blest are they,' from Mendelssohn's 'St. Paul' [*vide ante*, p. 73].—M. Boisselot's opera, 'Ne touchez pas la Reine' has at last been produced at the *Opéra Comique*, with what seems a fair success. The Parisian journals tell us that the work has been in rehearsal, "off and on," for three years.

For the benefit of such readers as consider us unjust to Signor Verdi, let us mention that certain foreign journals state his 'Attila' to have been successful at Milan during the Carnival;—and then announce that his 'Ernani' has succeeded at Berlin. There (by the way) Madame Viardot Garcia seems exciting "a great sensation."—While on this pleasant chapter, let us add that M. Von Flotow's opera of 'The Forester' is said to have pleased at Vienna;—as has the 'Desert' symphony of M. Félicien David, at Munich.

MISCELLANEA

Paris Academy of Sciences.—Jan. 18.—M. Sandras read, in his own name and in that of his colleague, M. Bouchardat, a paper on some experiments performed chiefly on rabbits, with a view of determining the nervous influence in the process of digestion.—M. Regnault presented the result of some investigations by MM. de la Provostaye and Dessins on the laws which govern the rays of heat. The conclusions came to show that the theory of Fourier, that the variation of the heat depends upon the inclination, is correct.

Westminster Bridge built of Epsom Salts.—Dr. Ryan, Professor of Chemistry, in a lecture delivered at the Polytechnic Institution, before the Duke of Richmond and several of the members of the Royal Agricultural Society, in illustration of the elementary principles of chemistry, stated that magnesia limestone contains from twenty-four to forty-two per cent. of carbonate of magnesia,—from which Epsom salts are procured by the application of sulphuric acid. If Westminster Bridge, built of that rock, were covered with water and sulphuric acid, it would be converted into Epsom salts.

TO CORRESPONDENTS.—Rufus—Νομισματικός—A subscriber—F. M.—E. A.—A. D. M.—S. T. C.—F. A.—J. OX.—Y. R.—A.—received.

J. R. will see, by our paper of this day, that he is anticipated.

W. H. H. is anonymous; and we cannot give currency to a charge anonymously made.

Erratum.—P. 96, col. 3, last line, for "architectural" read agricultural.

8, NEW BURLINGTON-STREET, Jan. 30, 1847.

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